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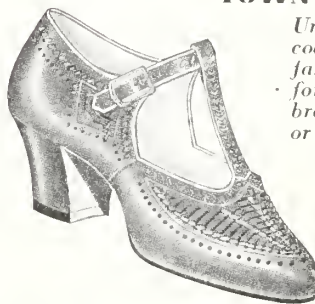
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Programme 1

WEDNESDAY, MAY 5, 1937

Number 1

OPENING NIGHT

PROGRAMME

PROCESSION OF THE NOBLES from "Mlada"	Rimsky-Korsakov
OVERTURE to "Sakuntala"	Goldmark
MINUET (for string orchestra)	Bolzoni
THREE RUSSIAN DANCES	A. Tcherepnin
AUSTRIAN PEASANT MUSIC	Schönherr
Wedding March (Hallstatt, 1800)—"Schuhplattler" (Tyrol)—"G'strampfer"	
(Salzburg)—"Sautanz" ("Hog Dance," Tyrol)—"Zwoaschrlt" (Two step, Styria)	
(First performance in Boston)	
FESTIVO (Tempo di Bolero) from "Historic Scenes"	Sibelius
(First performance in Boston)	
MARCHE SLAVE	Tchaikovsky
TALES FROM THE VIENNA WOODS, Waltzes	Strauss
THE WAY YOU LOOK TONIGHT	Kern
(Symphonic paraphrase by L. CALLIET)	
THE RIDE OF THE VALKYRIES	Wagner

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FIRST SUNDAY CONCERT (SOLOIST, HEINRICH GEBHARD)

Sunday, May 9

TYROLEAN NIGHT

Monday, May 10

RADCLIFFE NIGHT (SOLOIST, JESÚS MARÍA SANROMÁ)

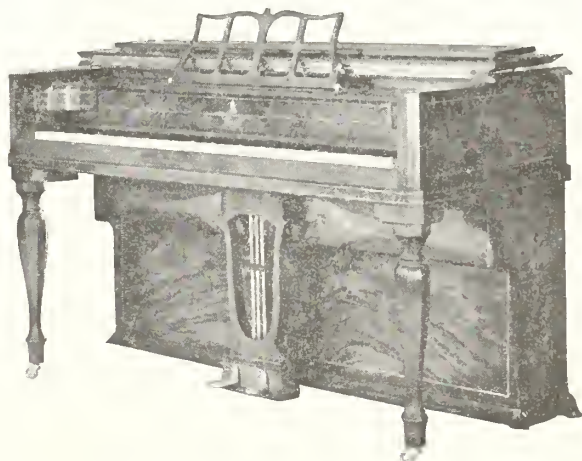
Tuesday, May 11

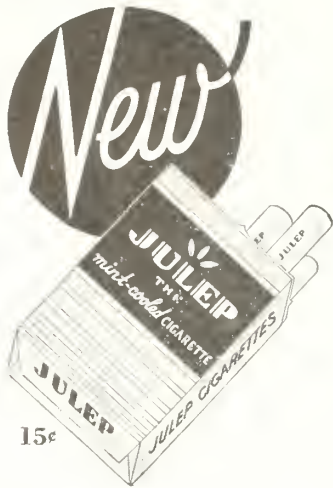
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Programme 2

THURSDAY, MAY 6, 1937

Number 1

RADIO NIGHT

To Benefit the Christopher Shop

PROGRAMME

FRENCH MILITARY MARCH from the "Algerian Suite"	Saint-Saëns
SUITE from "Dardanus" (Transcribed for Orchestra by	
De Lamarter)	Rameau
Ouverture—Minuet—Tambourins I and II	
OVERTURE to "The Flying Dutchman"	Wagner
WALTZES, "Wine, Woman and Song"	Strauss
ROUMANIAN RHAPSODY	Enesco

Jacques FRAY and Mario BRAGGIOTTI

In music for two pianos

SPANISH RHAPSODY (with the orchestra)		Mario Braggiotti
Allegro giusto—Andante cantabile—Flamenco		
RITUAL FIRE DANCE		de Falla
VARIATIONS ON YANKEE DOODLE		Mario Braggiotti
a. Expositions of Theme	c. In the Style of Beethoven	e. In the Style of Debussy
b. In the Style of Bach	d. In the Style of Chopin	f. In the Style of Gershwin

PAUL DRAPER

Creative Interpretations of the Dance (with orchestra)

SUITE from "Alcina"	Handel
Tamburino—Sarabande—Minuet	
BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
MALAGUEÑA	Lecuona-Grofé

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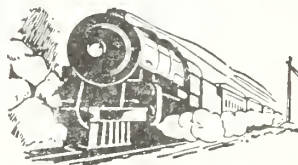
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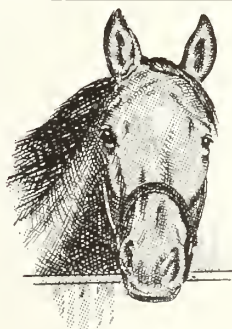
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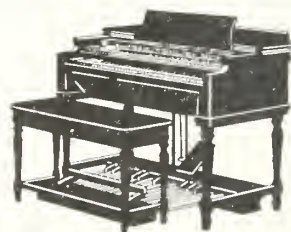
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FRIDAY, MAY 7, 1937

Programme 3

PROGRAMME

MARCHE MILITAIRE	Schubert
FINGAL'S CAVE, Overture	Mendelssohn
LIEBESTRAUM	Liszt-Herbert
PERSIAN DANCE	Guiraud

BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
MEDITATION from "Thaïs"	Massenet
Solo violin: JULIUS THEODOROWICZ	
SECOND HUNGARIAN RHAPSODY	Liszt

VICTOR HERBERT FAVORITES	Arranged by Sanford
DEEP RIVER	Burleigh-Jacchia
POMP AND CIRCUMSTANCE, March	Elgar

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Poland Spring



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SATURDAY, MAY 8, 1937

Programme 4

PROGRAMME

ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser"	Wagner
SUITE (String Orchestra)	Corelli
Sarabande	
Gigue	
Badinerie	
AVE MARIA	Schubert-Wilhelmj
FINALE, from the Fourth Symphony	Tchaikovsky
<hr/>	
A SIEGFRIED IDYLL	Wagner
MINUET from the Symphony in G minor	Mozart
BOLERO	Ravel
<hr/>	
MAYTIME, Selection	Romberg
ROSES FROM THE SOUTH, Waltzes	Strauss
SEVENTH SLAVONIC DANCE	Dvořák

SUNDAY, MAY 9, 1937

Programme 5

PROGRAMME

POLONAISE MILITAIRE	Chopin-Glazounov
SUITE from "Dardanus"	Rameau
(Transcribed for Orchestra by DeLamarter)	
Ouverture — Minuet — Rondeau tendre — Tambourins I and II	
VALSE TRISTE	Sibelius
OUVERTURE SOLENNELLE, "1812"	Tchaikovsky
<hr/>	
SECOND SUITE from "Peer Gynt"	Grieg
Arabian Dance — "Solvejg's Song" — Dance of the Troll King's Daughter	
CONCERTO FOR PIANOFORTE in A minor	Grieg
I. Allegro molto moderato	
II. Adagio	
III. Allegro moderato molto e marcato	
Soloist: HEINRICH GEBHARD	
<hr/>	
PRELUDE to "Die Meistersinger von Nürnberg"	Wagner
SONG OF THE VOLGA BARGEMEN	Arranged by Jacchia
SAILOR'S DANCE from "Red Poppy"	Glère

To Benefit the Ladies' Helping Hand Home for Jewish Children

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POPOVERS

To many ardent Pops goers, the repetition of familiar numbers brings contentment. But to Arthur Fiedler, there is no more triumphant feeling than to discover something new for these concerts—with the authentic Pops flavor.

On his first week's programs, these works are new to the Pops, also new to Boston:

RUSSIAN DANCES. The folk inspiration of this work has been decked out in modernist harmonic idiom by Alexander Tcherepnin. This contemporary Russian composer is a son of Nicolai Tcherepnin, able pupil of Rimsky-Korsakov.

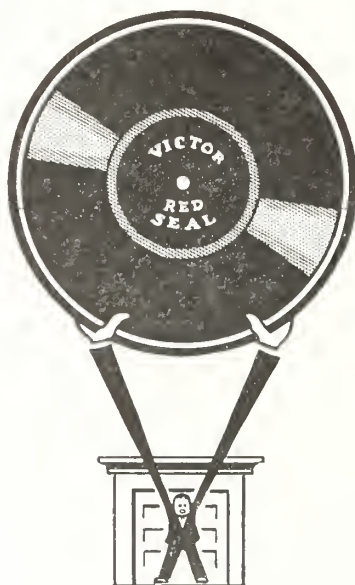
AUSTRIAN PEASANT MUSIC. This fetching suite has been neatly instrumented by Max Schoenherr from peasant music of various provinces of Austria. But its naïve tunes and forthright rhythms bring memories of

one of those itinerant German bands gone from our streets since 1914, and wistfully regretted by many.

FESTIVO (*Tempo di Bolero*). That Sibelius wrote a Bolero is a discovery with which Mr. Fiedler is extremely pleased. The color and spirit of this work may evoke an altered impression of the Finnish composer among those who usually think of him as sombre-souled, and given to an austere mode of expression.

"THE WAY YOU LOOK TONIGHT." In this arrangement of Kern's tuneful song from the Astaire-Rogers film, "Swing Time," Lucien Cailliet retains the lilt of the original song in a technically brilliant orchestral elaboration. Mr. Cailliet has shown much versatility. He uses the jazz idiom with facility, and at the same time has won high repute for his orchestrations of the great organ works of Bach for the Philadelphia Orchestra. And thereby hangs a tale concerning this Kern arrangement. In the course of it, Cailliet develops the love ditty into a fugato!

ENCORE



After the Concert Play
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ARTHUR FIEDLER, CONDUCTING

There are now 40 brilliant red seal records by this orchestra. For the complete list see next to last page of this programme. Your favorite is there. . . . The Poet and Peasant, Ibert's Divertissement, Marche Slave, Meditation from Thaïs, The Carioea, Marche Militaire, etc. Note especially the current May recording, "Jewels of the Madonna." On sale at any of the R. C. A. Victor dealer stores listed below.



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CariocaYoumans
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Cavalleria Rusticana—Intermezzo
Mascagni
Song of India (from Sadko)
Rimsky-Korsakoff
Citronen Waltz, Parts 1 & 2
Johann Strauss
Dance of the Hours, Parts 1 &
2Ponchielli
In the Village (No. 2 from
"Caucasian Sketches")
Ippolitov-Ivanov
Procession of the Sardar (No.
4 from "Caucasian Sketches")
Ippolitov-Ivanov
Largo (from Xerxes)Handel
Meditation (from Thaïs) Massenet
Marche MilitaireSchubert
March of the Little Lead Soldiers
Pierné
Rhapsody in Blue, Parts 1 & 2
Gershwin
Rhapsody in Blue, Part 3...Gershwin
Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
(1) Entrance of the Little Fauns
Pierné
(2) Mosquito DanceWhite
Thunder and Lightning—Polka
Johann Strauss
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
Prayer of ThanksgivingValerius
Drink to Me Only with Thine eyes
Arranged by Pochon
Jewels of the Madonna—Dance
of the Camorristi..Wolf-Ferrari
Malaguena (from Andalusian
Suite)Lecuona
Midsummer Night's Dream—
Overture, Parts 1 & 2
Mendelssohn
Midsummer Night's Dream—
Overture, Part 3 ...Mendelssohn
Midsummer Night's Dream—
Wedding March...Mendelssohn
Prelude in C-sharp Minor
Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Natoma—Dagger Dance....Herbert
The Sleeping Beauty Ballet—
WaltzTchaikowsky
Scherzo (from String Octet)
Mendelssohn
Polonaise Militaire in A Major
Chopin
Piano Concerto No. 2 in D
MinorMacDowell
Soloist, J. M. Sanromá
Divertissement, Parts 1 to 4..Ibert
Poet and Peasant Overture, Parts
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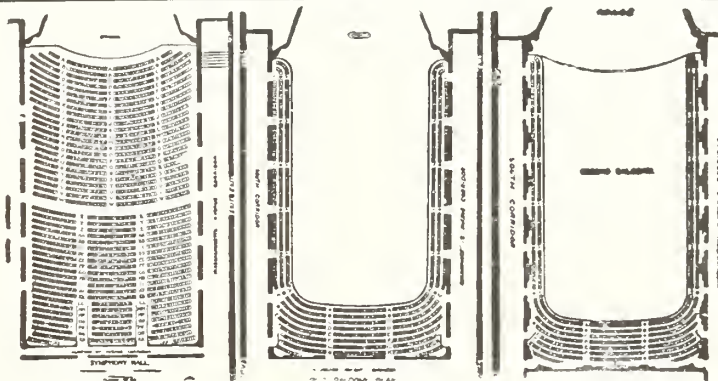
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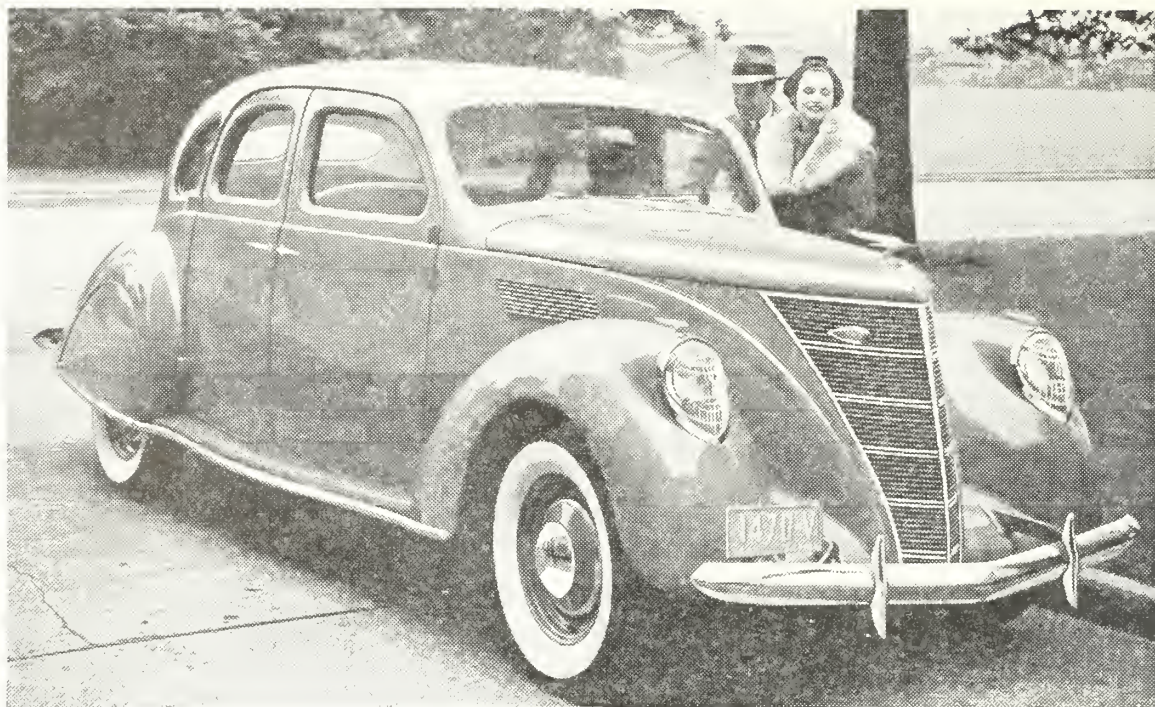
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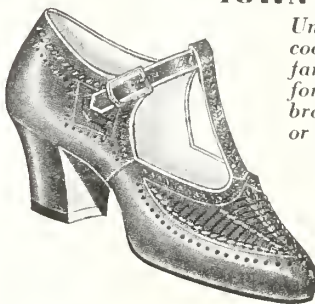
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Programme 3

FRIDAY, MAY 7, 1937

Number 2

PORTIA NIGHT

PROGRAMME

MARCHE MILITAIRE	Schubert
FINGAL'S CAVE, Overture	Mendelssohn
LIEBESTRAUM	Liszt-Herbert
PERSIAN DANCE	Guiraud

BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
MEDITATION from "Thaïs"	Massenet

Solo violin: JULIUS THEODOROWICZ

SECOND HUNGARIAN RHAPSODY	Liszt
-------------------------------------	-------

VICTOR HERBERT FAVORITES	Arranged by Sanford
DEEP RIVER	Burleigh-Jacchia
POMP AND CIRCUMSTANCE, March	Elgar

FIRST SUNDAY CONCERT (SOLOIST, HEINRICH GEBHARD)	Sunday, May 9
TYROLIAN NIGHT	Monday, May 10
RADCLIFFE NIGHT (SOLOIST, JESÚS MARÍA SANROMA)	Tuesday, May 11
PROMENADE CONCERT and BRITISH CORONATION BALL	Wednesday, May 12

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Programme 4

SATURDAY, MAY 8, 1937

Number 2

REGIS COLLEGE NIGHT

PROGRAMME

ENTRANCE OF THE GUESTS INTO THE WARTBURG, "Tannhäuser" . . . Wagner
SUITE (String Orchestra) Corelli

Sarabande Gigue Badinerie

AVE MARIA Schubert-Wilhelmj
FINALE, from the Fourth Symphony Tchaikovsky

A SIEGFRIED IDYLL Wagner
MINUET from the Symphony in G minor Mozart
BOLERO Ravel

MAYTIME, Selection Romberg
ROSES FROM THE SOUTH, Waltzes Strauss
SEVENTH SLAVONIC DANCE Dvořák

(ALMA MATER)

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TYROLIAN NIGHT Monday, May 10
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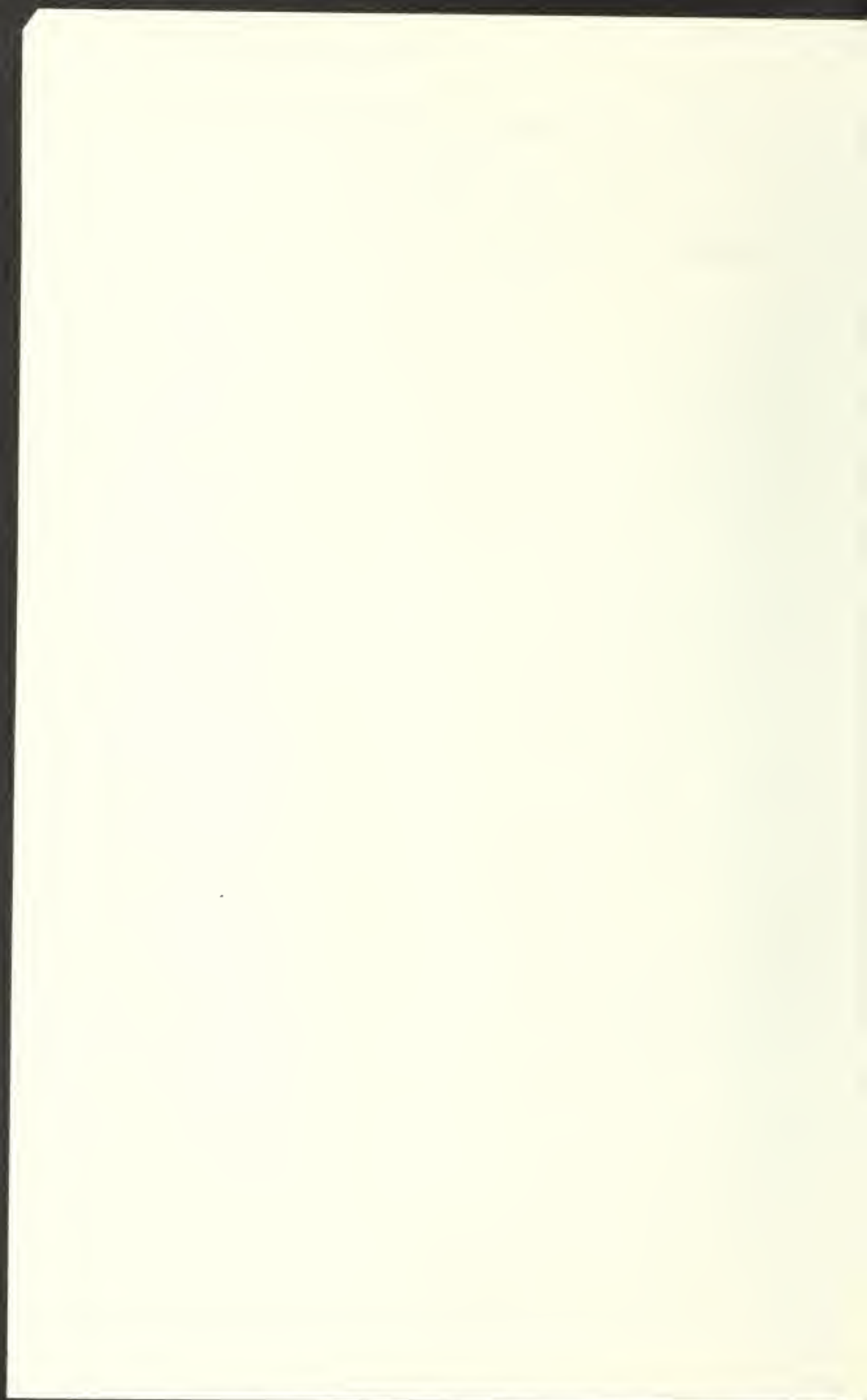
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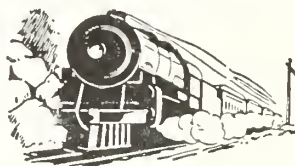
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Overland Panetellas10
Overland Perfectos	15c. 2 for .25
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El Blason Belvedere20
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‡La Corona Jewels2 for .25

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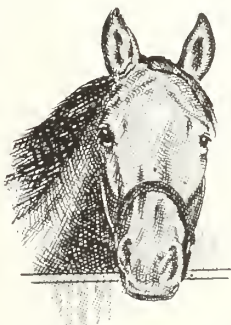
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Juleps "Mint Cooled"15
Virginia Blends, S. S. Pierce20
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Number 2

SUNDAY, MAY 9, 1937

Programme 5

PROGRAMME

POLONAISE MILITAIRE Chopin-Glazounov
 SUITE from "Dardanus" Rameau
 (Transcribed for Orchestra by DeLamarter)
 Ouverture — Minuet — Rondeau tendre — Tambourins I and II
 VALSE TRISTE Sibelius
 OUVERTURE SOLENNELLE, "1812" Tchaikovsky

SECOND SUITE from "Peer Gynt" Grieg
 Arabian Dance — "Solvejg's Song" — Dance of the Troll King's Daughter
 CONCERTO FOR PIANOFORTE in A minor Grieg
 I. Allegro molto moderato
 II. Adagio
 III. Allegro moderato molto e marcato
 Soloist: HEINRICH GEBHARD

PRELUDE to "Die Meistersinger von Nürnberg" Wagner
 SONG OF THE VOLGA BARGEMEN Arranged by Jacchia
 SAILOR'S DANCE from "Red Poppy" Glière

To Benefit the Ladies' Helping Hand Home for Jewish Children

MASON AND HAMLIN PIANO

HOOD'S *French American*

ICE CREAM is
 rich . . . smooth . . . refreshing.

Give your order to the waitress

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Poland Spring, Maine

MONDAY, MAY 10, 1937

Programme 6

TYROLIAN NIGHT

PROGRAMME

MARCH, "Under the Double Eagle" J. F. Wagner
DIE FLEDERMAUS, Overture Strauss
GERMAN DANCE, "The Sleigh Ride" Mozart
GEORGICA, Two Bavarian Folk Pieces Egk

(EXTRA! Sit Still to see Slalom)

TYROLIAN PEASANT DANCES Schönherr
LIEBESFREUD Kreisler
OVERTURE to "William Tell" Rossini

VIENNA BLOOD, Waltzes Strauss
DIE DORFMUSIK Fryberg
DONNER UND BLITZEN, Polka Strauss

Yodelers: HERR and FRÄULEIN POSCHNER

TUESDAY, MAY 11, 1937

Programme 7

RADCLIFFE NIGHT

PROGRAMME

WEDDING MARCH from "Le Coq d'Or" Rimsky-Korsakov
OVERTURE to "The Marriage of Figaro" Mozart
THE SWAN OF TUONELA Sibelius

English horn solo: LOUIS SPEYER

PEER GYNT, Suite Grieg
Morning Mood Anitra's Dance In the Hall of the Troll King

DEEP FOREST, Prelude Mabel Daniels
BOLERO Ravel
KONZERTSTUCK for Piano and Orchestra Weber

Soloist: JESÚS MARÍA SANROMÁ

BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss
ON THE TRAIL, from the "Grand Canyon" Suite Grofé
TORCH DANCE from the Suite, "Henry VIII" German

POPOVERS

LIEBESTRAUM. This excellent orchestration of Liszt's piano solo is a reminder that its creator, Victor Herbert, had serious musical gifts, abetted by thorough training at Stuttgart Conservatorium. The beloved Irish-born composer of American musical comedies also wrote 'cello concerti, orchestral suites, and a symphonic poem.

PERSIAN DANCE. Born in New Orleans of French parentage, Ernest Guiraud became the understanding and favorite teacher of Debussy at the Paris Conservatory, where his subject was orchestration.

AVE MARIA. On this song, Schubert commented in a letter to his father and stepmother. "I never force myself to be devout, except when I feel so inspired," he wrote, "and never compose hymns or prayers unless I feel within me real and true devotion."

This is one of a group of seven songs set to music by Schubert from Walter Scott's "Lady of the Lake,"

in which it constitutes the whole of Canto XXIX. As Ellen Douglas and her father prepare to rest in their mountain retreat, the lass prays to the Virgin. "Safe may we sleep beneath thy care." In the distance, the breeze carries to Rhoderick Dhu a harp-accompanied voice. "'Tis Ellen, or an angel, sings." Schubert received a hundred dollars for the seven songs, and considered this a windfall of wealth.

The original voice and piano form of the "Ave Maria" was transcribed in such a way as to display the resources of the violin, by August Wilhelmj. He was one of the greatest of violinists.

BOLERO. Have you ever tried to remember exactly how the tune of Ravel's leading theme goes? Few can whistle it correctly, according to the Pops conductor. It is one of the longest-lined melodies ever created, he says.

"MAYTIME." Finding that the film version of this operetta uses so little of the original Romberg score, Mr. Fiedler thought this an opportune time to revive the missing tunes at the Pops.

EXTRA



After the Concert Play
A Pops Red Seal Record By The
BOSTON "POPS" ORCHESTRA
ARTHUR FIEDLER, CONDUCTING

There are now 40 brilliant red seal records by this orchestra. For the complete list see next to last page of this programme. Your favorite is there. . . . The Poet and Peasant, Ibert's Divertissement, Marche Slave, Meditation from Thaïs, The Carioca, Marche Militaire, etc. Note especially the current May recording, "Jewels of the Madonna." On sale at any of the R. C. A. Victor dealer stores listed below.



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CONDUCTING**

Aida—Grand March (Act 2)..Verdi
Aida—Ballet Suite, Parts 1 & 2 Verdi
Pomp and Circumstance—March Elgar
Capriccio Espagnol, Parts 1 & 2,
Op. 34Rimsky-Korsakoff
Capriccio Espagnol, Parts 3 & 4,
Op. 34Rimsky-Korsakoff
CariocaYoumans
The ContinentalConrad
Cavalleria Rusticana—Intermezzo Mascagni
Song of India (from Sadko) Rimsky-Korsakoff
Citronen Waltz, Parts 1 & 2 Johann Strauss
Dance of the Hours, Parts 1 & 2Ponchielli
In the Village (No. 2 from "Caucasian Sketches")Ippolitov-Ivanov
Procession of the Sardar (No. 4 from "Caucasian Sketches") Ippolitov-Ivanov
Largo (from Xerxes)Handel
Meditation (from Thaïs) Massenet
Marche MilitaireSchubert
March of the Little Lead Soldiers Pierné
Rhapsody in Blue, Parts 1 & 2 Gershwin
Rhapsody in Blue, Part 3..Gershwin
Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
(1) Entrance of the Little Fauns Pierné
(2) Mosquito DanceWhite
Thunder and Lightning—Polka Johann Strauss
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
Prayer of ThanksgivingValerius
Drink to Me Only with Thine eyes
Arranged by Pochon
Jewels of the Madonna—Dance of the Camorristi..Wolf-Ferrari
Malaguena (from Andalusian Suite)Lecuona
Midsummer Night's Dream—Overture, Parts 1 & 2 Mendelssohn
Midsummer Night's Dream—Overture, Part 3 ...Mendelssohn
Midsummer Night's Dream—Wedding March...Mendelssohn
Prelude in C-sharp Minor Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Natoma—Dagger Dance....Herbert
The Sleeping Beauty Ballet—WaltzTchaikowsky
Scherzo (from String Octet) Mendelssohn
Polonaise Militaire in A Major Chopin
Piano Concerto No. 2 in D MinorMacDowell
Soloist, J. M. Sanromá
Divertissement, Parts 1 to 4..Ibert
Poet and Peasant Overture, Parts 1 & 2Von Suppé

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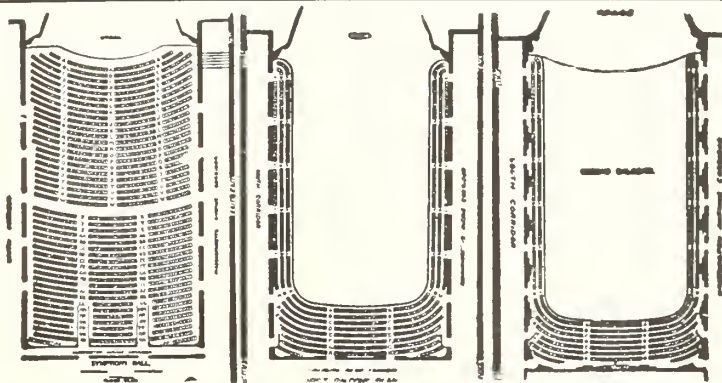
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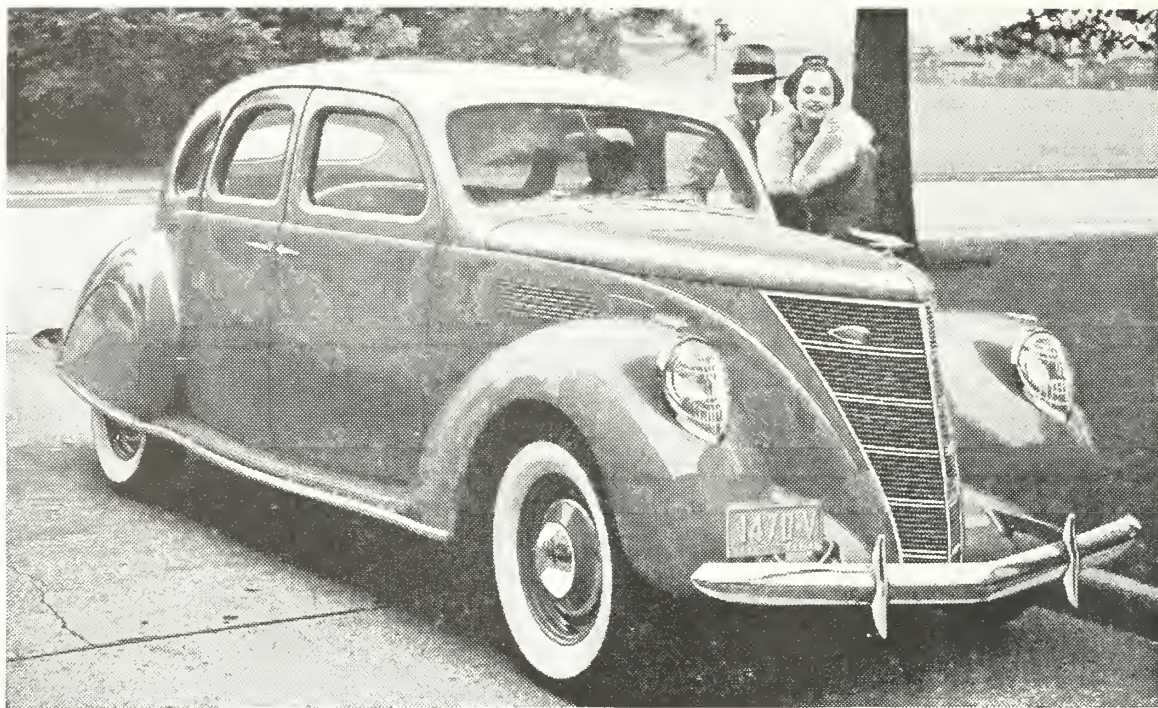
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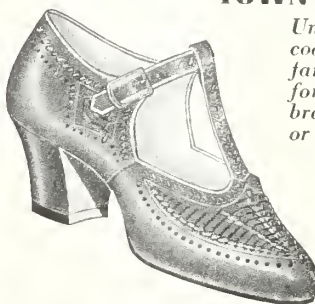
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Programme 6

MONDAY, MAY 10, 1937

Number 3

TYROLIAN NIGHT

To Benefit the Infants' Hospital

PROGRAMME

MARCH, "Under the Double Eagle"	J. F. Wagner
DIE FLEDERMAUS, Overture	Strauss
GERMAN DANCE, "The Sleigh Ride"	Mozart
GEORGICA, Two Bavarian Folk Pieces	Egk

(EXTRA! Sit Still to see Slalom)

OVERTURE to "William Tell"	Rossini
LIEBESFREUD	Kreisler
TYROLIAN PEASANT DANCES	Schönherr
Wedding March (Hallstatt, 1800)	"Sautanz" ("Hog Dance," Tyrol)
"Schuhplattler" (Tyrol)	"Zwoaschritt" (Two step, Styria)
"G'strampfer" (Salzburg)	

VIENNA BLOOD, Waltzes	Strauss
DIE DORFMUSIK	Fryberg
DONNER UND BLITZEN, Polka	Strauss

Yodelers: Herr and Fraulein Poschner

The Infants' Hospital wishes to thank the Wright and Ditson Company for the loan of skis and ski poles, and the Boston Ice Company and Harry Quint, florist, for their assistance with the stage decorations.

RADCLIFFE NIGHT (SOLOIST, JESÚS MARÍA SANROMÁ)	Tuesday, May 11
PROMENADE CONCERT and BRITISH CORONATION BALL	Wednesday, May 12

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ARTHUR FIEDLER Smokes Juleps

Programme 7

TUESDAY, MAY 11, 1937

Number 3

RADCLIFFE NIGHT

PROGRAMME

WEDDING MARCH from "Le Coq d'Or"	Rimsky-Korsakov
OVERTURE to "The Marriage of Figaro"	Mozart
THE SWAN OF TUONELA	Sibelius
English horn solo: LOUIS SPEYER	
PEER GYNT, Suite	Grieg
Morning Mood	Anitra's Dance
In the Hall of the Troll King	
DEEP FOREST, Prelude	Mabel Daniels
BOLERO	Ravel
KONZERTSTUCK for Piano and Orchestra	Weber
Soloist: JESÚS MARÍA SANROMÁ	
BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
ON THE TRAIL, from the "Grand Canyon" Suite	Grofé
TORCH DANCE from the Suite, "Henry VIII"	German
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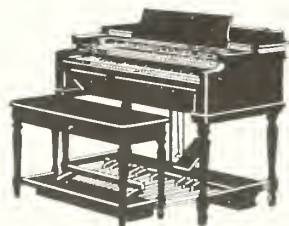
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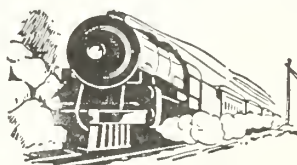
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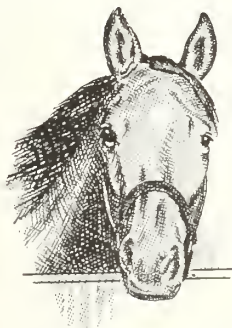


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WEDNESDAY, MAY 12, 1937

Programme 8

PROMENADE CONCERT

PROGRAMME

*CORONATION MARCH	Edward German
THE ROYAL FIREWORKS, Suite	Handel
Overture—Bourrée—The Peace—Rejoicing	
(Composed to celebrate the peace of Aix-la Chapelle, and first performed to the accompaniment of fireworks at Green Park, London, April 27, 1749)	
*ENTR'ACTE from "Rosamunde"	Schubert
*FINALE, Symphony in C minor, No. 1	Brahms
*FRENCH MILITARY MARCH	Saint-Saëns
"THE MIKADO," Selection	Sir Arthur Sullivan
TWO CANADIAN MARCHES	
"The Land of the Maple" }	Laurendeau
"Laurentian March" }	
{ SALLY IN OUR ALLEY	
(Transcribed for String Orchestra by Frank Bridge)	
{ COUNTRY GARDENS	Grainger
*"POMP AND CIRCUMSTANCE," March	Sir Edward Elgar

GOD SAVE THE KING

*These compositions were performed today in the Abbey of Westminster.

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Poland Spring



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Poland Spring, Maine

THURSDAY, MAY 13, 1937

Programme 9

PROGRAMME

ENTRANCE OF THE BOYARDS	Halvorsen
OVERTURE to "Semiramide"	Rossini
WALTZES, "Where the Citrons Bloom"	Strauss
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia	Saint-Saëns
Introduction and Royal March of the Lion	
Cocks and Hens	
Horses of Tartary (Fleet Animals)	
Tortoises	
The Elephant (Double-bass solo, A. VONDRACK)	
Kangaroos	
Personages with long ears	
The Cuckoo in the depth of the forest	
Pianists	
The Swan (Solo violoncello, J. LANGENDOEN)	
Finale Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN	
BALLET SUITE, "Sylvia"	Delibes
The Huntresses of Diana—Pizzicati—The Procession of Bacchus	
KAMENNOI OSTROW ("Rêve Angelique")	Rubinstein
INVITATION TO THE DANCE	Weber-Berlioz
THE WAY YOU LOOK TONIGHT	Kern
(Symphonic Paraphrase by L. CAILLIET)	
SIXTH HUNGARIAN DANCE	Brahms
STEINWAY PIANOS	

FRIDAY, MAY 14, 1937

Programme 10

PROGRAMME

TRIUMPHAL MARCH from "Aïda"	Verdi
OVERTURE to "The Bartered Bride"	Smetana
MARCH OF THE LITTLE LEAD SOLDIERS	Piërné
BACCHANALE from "Samson and Delilah"	Saint-Saëns
NEW VIENNA Waltzes	
FIRST HUNGARIAN RHAPSODY	Liszt
ORPHEAN CLUB OF LASELL JUNIOR COLLEGE	
GEORGE SAWYER DUNHAM, Conductor	
HAROLD SCHWAB, Accompanist	
"O Lovely Peace"	Handel
"The Cobbler's Jig"—Old English	Arranged by K. Davis
"Sweet and low" (with echo chorus)	Holst
Easter Hymn, from "Cavalleria Rusticana"	Mascagni
(Arranged for Women's voices by GEORGE SAWYER DUNHAM)	
COLE PORTER HITS OF 1937	
"Ridin' High"—"I've Got you Under my Skin"—"It's D'Lovely"	
Arranged by L. Harris	
JEALOUSY, Gypsy Tango	Gade
STARS AND STRIPES FOREVER, March	Sousa
STEINWAY PIANO	

POPOVERS

GERMAN DANCE, "THE SLEIGH RIDE." The first word of the title is not what it may seem. Long before Johann Strauss, Jr., evolved his waltz form, there was a foreshadowing of it in an old dance called the "German." On this form, Mozart worked out an impression of a fad prevalent in Vienna during his residence there. Lords and ladies would glide about in sleigh processions, with torches putting night to rout, and setting the lavish display of feminine jewelry ablaze.

KONZERTSTÜCK. Weber himself supplied a detailed story for this Concert Piece. In brief: High in her castle, a lady scans the horizon for her lord, long absent on a Crusade, unheard from. Will she ever see him again? She prays. But to her mind rushes a vision of her knight slain in battle. She swoons. Distant music comes with returning consciousness. Winding through the forest, a procession of returning Crusaders, amid waving banners and rejoicing folk, greets her eyes. Now she sees her knight. She rushes into his arms. "How branches rustle and billows exult with joy—with a thousand voices proclaiming the triumph of love."

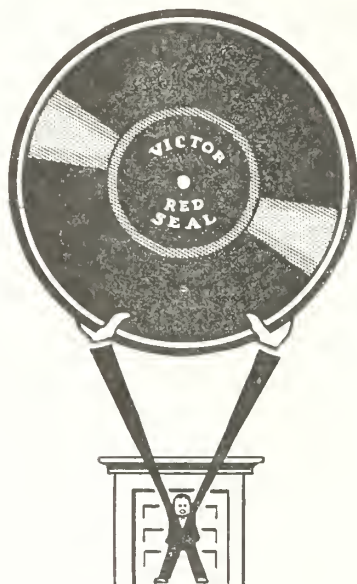
GEORGICA. The thirty-six-year-old German composer, Werner Egk, sojourning often in Italy, found inspiration in Italian country life and its reflection in Virgil's "Georgics." He chose to color his work with the customs and music of the peasants of his native Bavaria.

DIE DORFMUSIK (THE VILLAGE BAND). This is a waltz song. The words run (freely translated):

Sunday nights most welcome
Is our village band,
Hi-diddle, diddle, dy,
Diddle, diddle, dum-dum.
Every maiden winsome
Her heart feels expand.
Hi-diddle, diddle, dy,
Diddle, diddle, dum-dum.
Youths, no longer shy,
Now to waltz with maidens vie.
(Repeat first four lines.)

DEEP FOREST. This work of the Boston composer, Mabel Daniels, makes its bow at the Pops after a warmly-received first performance in the regular symphony season.

EXTRA



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A Pops Red Seal Record By The
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 Aida—Ballet Suite, Parts 1 & 2 Verdi
 Pomp and Circumstance—March Elgar
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 Op. 34Rimsky-Korsakoff
 Capriccio Espagnol, Parts 3 & 4,
 Op. 34Rimsky-Korsakoff
 CariocaYoumans
 The ContinentalConrad
 Cavalleria Rusticana—Intermezzo
 Mascagni
 Song of India (from Sadko)
 Rimsky-Korsakoff
 Citronen Waltz, Parts 1 & 2
 Johann Strauss
 Dance of the Hours, Parts 1 &
 2Ponchielli
 In the Village (No. 2 from
 "Caucasian Sketches")
 Ippolitov-Ivanov
 Procession of the Sardar (No.
 4 from "Caucasian Sketches")
 Ippolitov-Ivanov
 Largo (from Xerxes)Handel
 Meditation (from Thaïs) Massenet
 Marche MilitaireSchubert
 March of the Little Lead Soldiers
 Pierné
 Rhapsody in Blue, Parts 1 & 2
 Gershwin
 Rhapsody in Blue, Part 3..Gershwin
 Soloist, J. M. Sanromá
 Strike Up the Band.....Gershwin
 (1) Entrance of the Little Fauns
 Pierné
 (2) Mosquito DanceWhite
 Thunder and Lightning—Polka
 Johann Strauss
 Hungarian Dance No. 5Brahms
 Hungarian Dance No. 6Brahms
 Prayer of ThanksgivingValerius
 Drink to Me Only with Thine eyes
 Arranged by Pochon
 Jewels of the Madonna—Dance
 of the Camorristi..Wolf-Ferrari
 Malaguena (from Andalusian
 Suite)Lecuona
 Midsummer Night's Dream—
 Overture, Parts 1 & 2
 Mendelssohn
 Midsummer Night's Dream—
 Overture, Part 3 ...Mendelssohn
 Midsummer Night's Dream—
 Wedding March...Mendelssohn
 Prelude in C-sharp Minor
 Rachmaninoff
 Prelude in G Minor ..Rachmaninoff
 Natoma—Dagger Dance....Herbert
 The Sleeping Beauty Ballet—
 WaltzTchaikowsky
 Scherzo (from String Octet)
 Mendelssohn
 Polonaise Militaire in A Major
 Chopin
 Piano Concerto No. 2 in D
 MinorMacDowell
 Soloist, J. M. Sanromá
 Divertissement, Parts 1 to 4..Ibert
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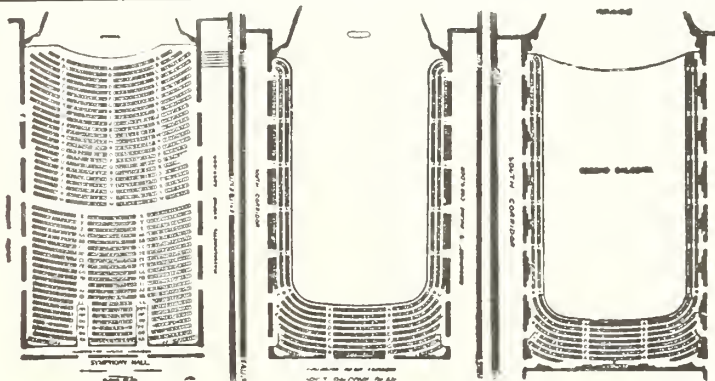
It is generally recognized that there is no Orchestra in the world superior to the Boston Symphony Orchestra. That is something for the Friends of the Orchestra to be proud of, for their generosity has made it possible.

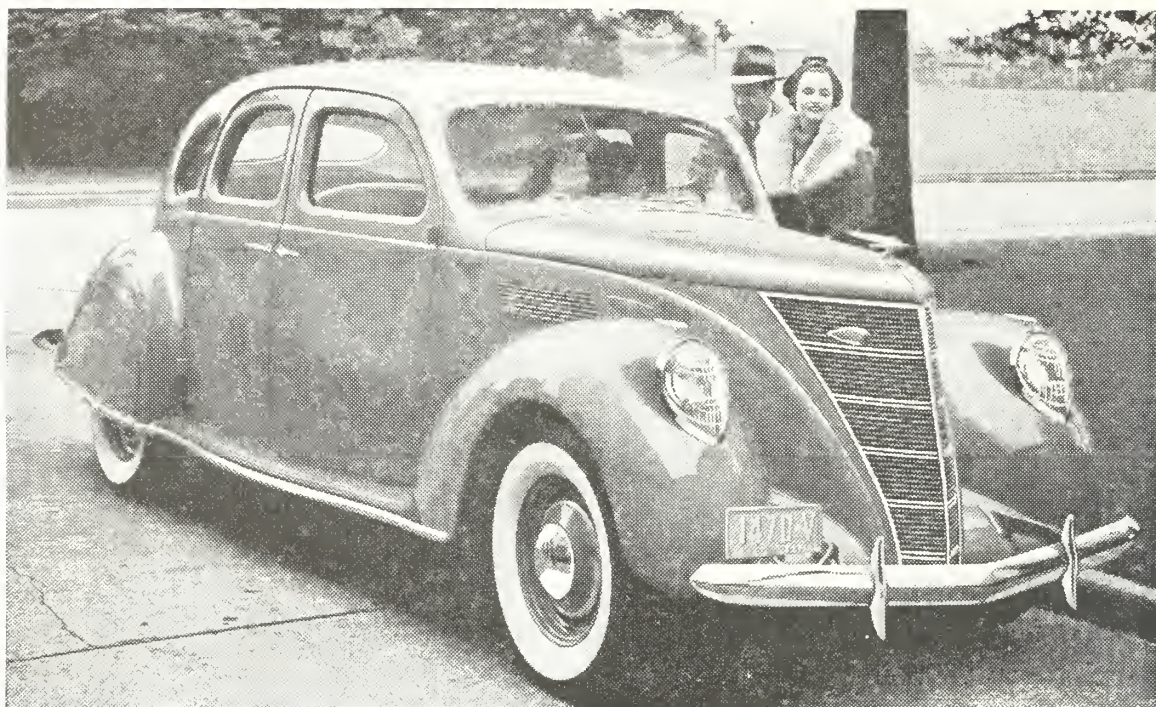
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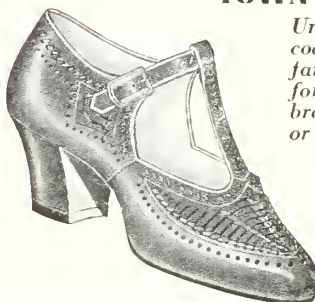
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Programme 8

WEDNESDAY, MAY 12, 1937

Number 4

PROMENADE CONCERT

Under the auspices of the British Societies of Greater Boston

PROGRAMME

- | | |
|---|---------------------|
| *CORONATION MARCH | Edward German |
| THE ROYAL FIREWORKS. Suite | Handel |
| Overture—Bourrée—The Peace—Rejoicing | |
| (Composed to celebrate the peace of Air-la-Chapelle, and first performed to the accompaniment of fireworks at Green Park, London, April 27, 1749) | |
| *ENTR'ACTE from "Rosamunde" | Schubert |
| *FINALE, Symphony in C minor, No. 1 | Brahms |
| *FRENCH MILITARY MARCH | Saint-Saëns |
| "THE MIKADO," Selection | Sir Arthur Sullivan |
| TWO CANADIAN MARCHES | |
| "The Land of the Maple" } | |
| "Laurentian March" } | Laurendeau |
| { SALLY IN OUR ALLEY | |
| (Transcribed for String Orchestra by Frank Bridge) | |
| { COUNTRY GARDENS | Grainger |
| *"POMP AND CIRCUMSTANCE," March | Sir Edward Elgar |

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ARTHUR FIEDLER Smokes Juleps

Programme 9

THURSDAY, MAY 13, 1937

Number 4

PROGRAMME

ENTRANCE OF THE BOYARDS	Halvorsen
OVERTURE to "Semiramide"	Rossini
WALTZES, "Where the Citrons Bloom"	Strauss
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia	Saint-Saëns
Introduction and Royal March of the Lion	
Cocks and Hens	
Horses of Tartary (Fleet Animals)	
Tortoises	
The Elephant (Double-bass solo, A. VONDRAK)	
Kangaroos	
Personages with long ears	
The Cuckoo in the depth of the forest	
Pianists	
The Swan (Solo violoncello, J. LANGENDOEN)	
Finale Pianos: JESUS MARIA SANROMÁ—LEO LITWIN	
BALLET SUITE, "Sylvia"	Delibes
The Huntresses of Diana—Pizzicati—The Procession of Bacchus	
KAMENNOI OSTROW ("Rêve Angelique")	Rubinstein
INVITATION TO THE DANCE	Weber-Berlioz
THE WAY YOU LOOK TONIGHT	Kern
(Symphonic Paraphrase by L. CAILLIET)	
SIXTH HUNGARIAN DANCE	Brahms

STEINWAY PLANOS

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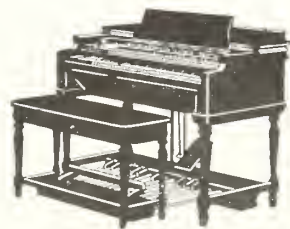
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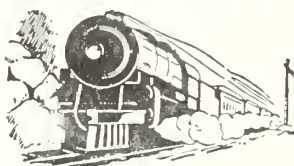
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FRIDAY, MAY 14, 1937

Programme 10

PROGRAMME

TRIUMPHAL MARCH from "Aïda"	Verdi
OVERTURE to "The Bartered Bride"	Smetana
MARCH OF THE LITTLE LEAD SOLDIERS	Piërné
BACCHANALE from "Samson and Delilah"	Saint-Saëns

NEW VIENNA Waltzes	Strauss
FIRST HUNGARIAN RHAPSODY	Liszt

ORPHEAN CLUB OF LASELL JUNIOR COLLEGE

GEORGE SAWYER DUNHAM, Conductor

HAROLD SCHWAB, Accompanist

"O Lovely Peace"	Handel
"The Cobbler's Jig"—Old English	Arranged by K. Davis
"Sweet and low" (with echo chorus)	Holst
Easter Hymn, from "Cavalleria Rusticana"	Mascagni

(Arranged for Women's voices by GEORGE SAWYER DUNHAM)

COLE PORTER HITS OF 1937	Arranged by L. Harris
"Ridin' High"—"I've Got you Under my Skin"—"It's D'Lovely"	

JEALOUSY, Gypsy Tango	Gade
STARS AND STRIPES FOREVER, March	Sousa

STEINWAY PIANO

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Poland Spring



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SATURDAY, MAY 15, 1937

Programme 11

PROGRAMME

MARCHE, "Lorraine"	Ganne
OVERTURE to "The Merry Wives of Windsor"	Nicolai
MINUET (for strings)	Boccherini
CARMEN Fantasia	Bizet
<hr/>	
LA SOURCE, Ballet Suite	Delibes
Sarf Dance—Love Scene—Variation—Circassian Dance	
MEDITATION from "Thaïs"	Massenet
Solo violin: JULIUS THEODOROWICZ	
OVERTURE to "Rienzi"	Wagner
<hr/>	
VICTOR HERBERT FAVORITES	Arranged by Sanford
PRELUDE in C-sharp minor	Rachmaninoff
CHEYENNE INDIAN WAR DANCE	Skilton

SUNDAY, MAY 16, 1937

Programme 12

PROGRAMME

CHORALE PRELUDE, "Fervent is my longing"	Bach
(Transcribed for Orchestra by L. CAILLIET)	
ROMEO AND JULIET, Overture-Fantasia	Tchaikovsky
SCHERZO in G minor from the String Octet	Mendelssohn
(Orchestrated by the composer)	
CONCERTO in B minor, for Four Violins and String Orchestra,	
Op. 3, No. 10	Vivaldi
<hr/>	
FINLANDIA, Symphonic Poem	Sibelius
"EILI EILI"	Arranged by Jacchia
Trumpet Solo: MARCEL LAFOSSE	
"DIVERTISSEMENT"	Ibert
Introduction—Cortège—Nocturne—Valse—Parade—Finale	
<hr/>	
"VOICES OF SPRING," Waltzes	Strauss
HINDU SONG	Rimsky-Korsakov
FIRST HUNGARIAN DANCE	Brahms

POPOVERS

THE ROYAL FIREWORKS. Handel composed this suite by command of King George I. of England. The composer was instructed to prepare music that should help make the celebration of the Peace of Aix-la-Chapelle the greatest celebration of peace in the history of the nation. At the time, Handel enjoyed such favor in England, that 12,000 people crowded to the public rehearsal of the music, and paid two shillings, sixpence for the privilege. When the actual performance came, a tremendous display of fireworks, intended to dominate the celebration, was badly botched. Handel's music saved the day, and the King's honor. The orchestra itself supplied musical fireworks, there being in it 40 trumpets, 20 French horns, 16 each of oboes and bassoons, 8 pairs of kettledrums, 12 side-drums, and large quotas of flutes and fifes.

WHERE THE CITRONS BLOOM, VOICES OF SPRING, NEW VIENNA. An ambition dear to Mr. Fiedler's heart is to try to persuade those who love "Blue Danube" too much, to love some of the other Strauss waltzes more. Here he offers three worthy candi-

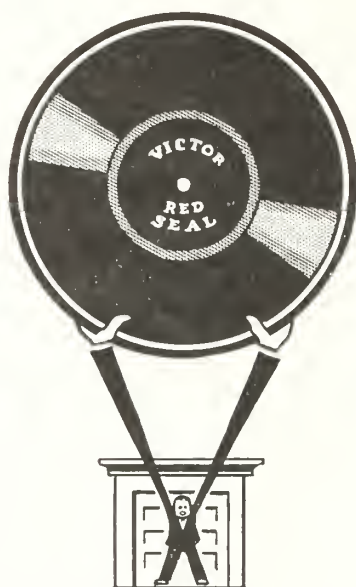
dates for such a transfer of affection. After all, the Pops conductor points out, Johann Strauss, Jr. composed 313 waltzes before the "Danube" (Opus 314). "New Vienna," which is new to Mr. Fiedler's programs, was the twenty-eighth after it (Opus 342).

KAMENNOI OSTROW is the title of a series of twenty-four piano solos. "Réve Angélique" is one of the number. Victor Herbert orchestrated it.

FIRST HUNGARIAN RHAPSODY. Although Liszt is often thought of as the creator of this form, it was several works of Schubert which gave him the idea, and should have credit for priority. These were the Hungarian March, and the Divertissement à la Hongroise, the latter, for piano, four hands (Opus 54), Liszt transcribed for piano, two hands.

CHEYENNE INDIAN WAR DANCE. Authentic Indian music is the foundation of this work. It was derived from an Indian who sang and tapped on a little drum the tunes and rhythms of his people's music, for the composer. The latter, Charles Sanford Skilton, born in Northampton, Mass., became a member of the faculty of the University of Kansas.

EXTRA



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 Op. 34Rimsky-Korsakoff
 Capriccio Espagnol, Parts 3 & 4,
 Op. 34Rimsky-Korsakoff
 CariocaYoumans
 The ContinentalConrad
 Cavalleria Rusticana—Intermezzo Mascagni
 Song of India (from Sadko) Rimsky-Korsakoff
 Citronen Waltz, Parts 1 & 2 Johann Strauss
 Dance of the Hours, Parts 1 & 2Ponchielli
 In the Village (No. 2 from "Caucasian Sketches")Ippolitov-Ivanov
 Procession of the Sardar (No. 4 from "Caucasian Sketches") Ippolitov-Ivanov
 Largo (from Xerxes)Handel
 Meditation (from Thais) Massenet
 Marche MilitaireSchubert
 March of the Little Lead Soldiers Pierné
 Rhapsody in Blue, Parts 1 & 2 Gershwin
 Rhapsody in Blue, Part 3..Gershwin
 Soloist, J. M. Sanromá
 Strike Up the Band.....Gershwin
 (1) Entrance of the Little Fauns Pierné
 (2) Mosquito DanceWhite
 Thunder and Lightning—Polka Johann Strauss
 Hungarian Dance No. 5Brahms
 Hungarian Dance No. 6Brahms
 Prayer of ThanksgivingValerius
 Drink to Me Only with Thine eyes Arranged by Pochon
 Jewels of the Madonna—Dance of the Camorristi..Wolf-Ferrari
 Malaguena (from Andalusian Suite)Lecuona
 Midsummer Night's Dream—Overture, Parts 1 & 2 Mendelssohn
 Midsummer Night's Dream—Overture, Part 3 ...Mendelssohn
 Midsummer Night's Dream—Wedding March...Mendelssohn
 Prelude in C-sharp Minor Rachmaninoff
 Prelude in G Minor ..Rachmaninoff
 Natoma—Dagger Dance....Herbert
 The Sleeping Beauty Ballet—WaltzTschaikowsky
 Scherzo (from String Octet) Mendelssohn
 Polonaise Militaire in A Major Chopin
 Piano Concerto No. 2 in D MinorMacDowell
 Soloist, J. M. Sanromá
 Divertissement, Parts 1 to 4..Ibert
 Poet and Peasant Overture, Parts 1 & 2Von Suppé

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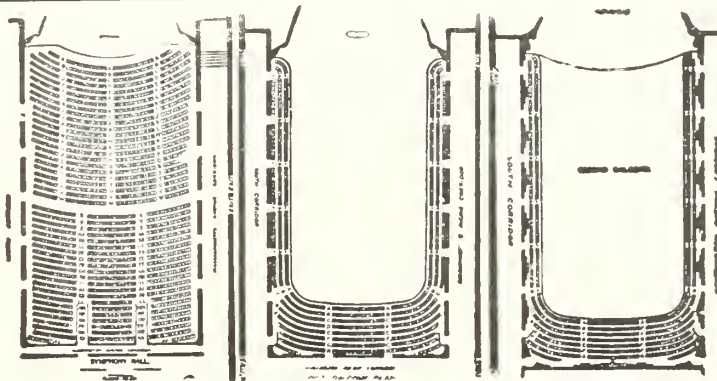
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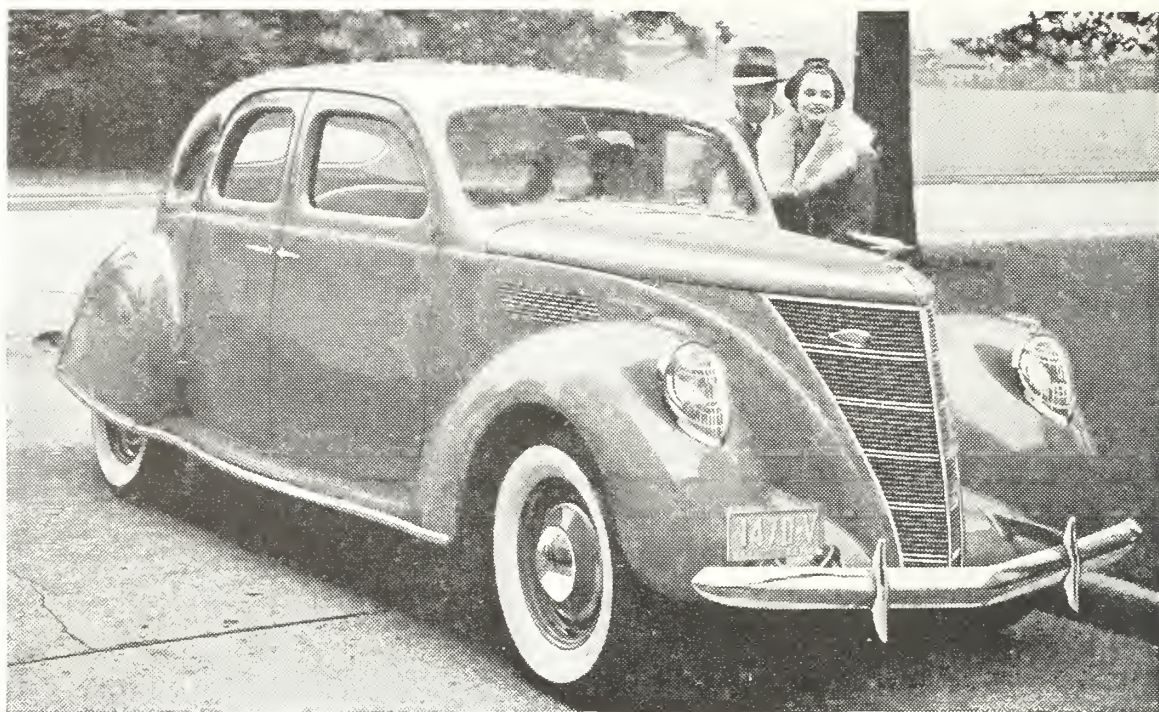
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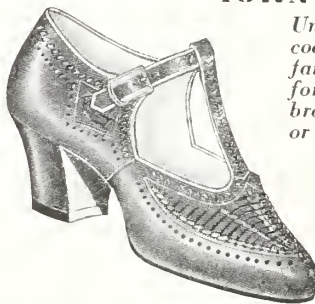
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Programme 10

FRIDAY, MAY 14, 1937 LASELL JUNIOR COLLEGE NIGHT PROGRAMME

Number 5

TRIUMPHAL MARCH from "Aida"	Verdi
OVERTURE to "The Bartered Bride"	Smetana
MARCH OF THE LITTLE LEAD SOLDIERS	Piërné
BACCHANALE from "Samson and Delilah"	Saint-Saëns
NEW VIENNA Waltzes	Strauss
FIRST HUNGARIAN RHAPSODY	Liszt
ORPHEAN CLUB OF LASELL JUNIOR COLLEGE	

GEORGE SAWYER DUNHAM, Conductor
HAROLD SCHWAB, Accompanist

"O Lovely Peace"	Handel
"The Cobbler's Jig"—Old English	Arranged by K. Davis
"Sweet and low" (with echo chorus)	Holst
Easter Hymn, from "Cavalleria Rusticana"	Mascagni

(Arranged for Women's voices by GEORGE SAWYER DUNHAM)

COLE PORTER HITS OF 1937	Arranged by L. Harris
"Ridin' High"—"I've Got you Under my Skin"—"It's D'Lovely"	
JEALOUSY, Gypsy Tango	Gade
STARS AND STRIPES FOREVER, March	Sousa

STEINWAY PIANO

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Monday, May 17

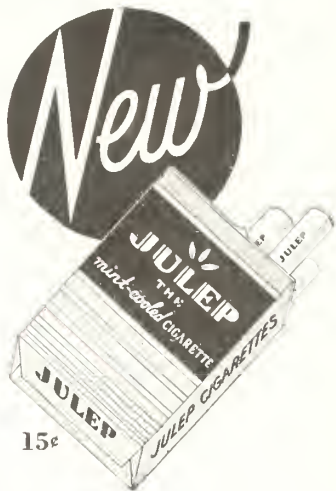
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Programme 11

SATURDAY, MAY 15, 1937

Number 5

PROGRAMME

MARCHE, "Lorraine" Ganne
OVERTURE to "The Merry Wives of Windsor" Nicolai
MINUET (for strings) Boccherini
CARMEN Fantasia Bizet

LA SOURCE, Ballet Suite Delibes
Scarf Dance—Love Scene—Variation—Circassian Dance
MEDITATION from "Thaïs" Massenet
Solo violin: JULIUS THEODOROWICZ
OVERTURE to "Rienzi" Wagner

VICTOR HERBERT FAVORITES Arranged by Sanford
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CHEYENNE INDIAN WAR DANCE Skilton

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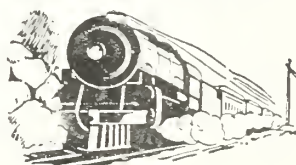
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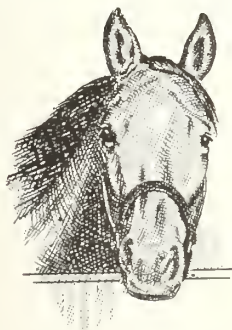


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Number 5

SUNDAY, MAY 16, 1937

Programme 12

PROGRAMME

CHORALE PRELUDE, "Herzlich thut mich verlangen" "Fervent is my longing"	Bach
(Transcribed for Orchestra by L. CAILLIET)	
ROMEO AND JULIET, Overture-Fantasia	Tchaikovsky
SCHERZO in G minor from the String Octet	Mendelssohn
(Orchestrated by the composer)	
CONCERTO in B minor, for Four Violins and String Orchestra, Op. 3, No. 10	Vivaldi
(Revised by C. BOUVET)	
Allegro—Largo—Allegro	
Soloists: JULIUS THEODOROWICZ, ROBERT GUNDERSEN, GASTON ELCUS, NICHOLAS KASSMAN	
FINLANDIA, Symphonic Poem	Sibelius
EILI EILI	Arranged by Jacchia
Trumpet Solo: MARCEL LAFOSSE	
DIVERTISSEMENT	Ibert
Introduction—Cortège—Nocturne—Valse—Parade—Finale	
VOICES OF SPRING, Waltzes	Strauss
HINDU SONG	Rimsky-Korsakov
FIRST HUNGARIAN DANCE	Brahms

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MONDAY, MAY 17, 1937

Programme 13

HARVARD NIGHT

PROGRAMME

RAKOCZY MARCH from "The Damnation of Faust"	Berlioz
OVERTURE to "La Belle Hélène"	Offenbach
FUGATO on a Well-Known Theme	McBride
HUNGARIAN DANCES (Nos. 5 and 6)	Brahms

CHORUS WITH ORCHESTRA:

HARVARD GLEE CLUB—G. WALLACE WOODWORTH, Conductor

March of the Peers, from "Iolanthe"	Sullivan
Two Italian Folk Songs	
Tarantella (Prologue to the Harvard Classical Club Play of 1936) Elliot Carter, '30	
Coronation Scene from "Boris Godounov"	Moussorgsky
BOLERO	Ravel

HARVARD FANTASY	Leroy Anderson, '29
THE WAY YOU LOOK TONIGHT	Kern
(Symphonic Paraphrase by L. CAILLIET)	
UP THE STREET, March	Morse, '96

FAIR HARVARD

TUESDAY, MAY 18, 1937

Programme 14

PROGRAMME

MARCH from "The Queen of Sheba"	Gounod
OVERTURE to "A Midsummer Night's Dream"	Mendelssohn
WHISPERING OF THE FLOWERS	Blon
FANTASIA, "Samson and Delilah"	Saint-Saëns

TRIANA from the Suite "Iberia"	Albeniz
(Arranged for Orchestra by E. F. ARBOS)	

KOL NIDREI	Bruch
Violoncello solo: JACOBUS LANGENDOEN	

COSSACKS' DANCE from the opera "Mazeppa"	Tchaikovsky
--	-------------

VIOLETS, Waltzes	Waldteufel
I'VE GOT YOU UNDER MY SKIN, from "Born to Dance"	Porter
(Arranged by P. BODGE)	

ORGY OF THE SPIRITS from the Oriental Suite "Noure and Anitra"	Hinsky
--	--------

POPOVERS

WHERE THE CITRONS BLOOM, VOICES OF SPRING, NEW VIENNA. An ambition dear to Mr. Fiedler's heart is to try to persuade those who love "Blue Danube" too much, to love some of the other Strauss waltzes more. Here he offers three worthy candidates for such a transfer of affection. After all, the Pops conductor points out, Johann Strauss, Jr. composed 313 waltzes before the "Danube" (Opus 314). "New Vienna," which is new to Mr. Fiedler's programs, was the twenty-eighth after it (Opus 342). The superb "Voices of Spring" was the ninety-sixth work after "Danube," being Opus 410.

CHORALE PRELUDE. In the German church, hymns sung by the congregation, as distinguished from those sung by a choir, were called "chorales." Such nobility of expression did they achieve, by simple means, that John Sebastian Bach found in them rough diamonds which gleamed with new brilliance when he gave them the rich settings made possible by his genius in counterpoint and harmony. This particular chorale supplies important thematic material to Bach's great "St. Matthew Passion," presented at the Pension Fund concerts of the

Boston Symphony Orchestra in the past two seasons. Lucien Cailliet has transcribed Bach's arrangement of the chorale as an organ prelude to draw out the resources of the modern orchestra.

DIVERTISSEMENT. The old game of quotations is seldom so gaily applied to music, as it is in the course of this work. Ibert, however, is of serious enough character to have been appointed this Spring to head the Villa Medici, residence in Rome of the French music students who win the Prix de Rome. He has been one of the winners.

FIRST HUNGARIAN RHAPSODY. Although Liszt is often thought of as the creator of this form, it was several works of Schubert which gave him the idea, and should have credit for priority. These were the Hungarian March, and the Divertissement à la Hongroise. The latter, for piano, four hands (Opus 54), Liszt transcribed for piano, two hands.

CHEYENNE INDIAN WAR DANCE. Authentic Indian music is the foundation of this work. It was derived from an Indian who sang and tapped on a little drum the tunes and rhythms of his people's music, for the composer. The latter, Charles Sanford Skilton, born in Northampton, Mass., became a member of the faculty of the University of Kansas.

EXTRA



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 Op. 34Rimsky-Korsakoff
 CariocaYoumans
 The ContinentalConrad
 Cavalleria Rusticana—Intermezzo ..Mascagni
 Song of India (from Sadko) ..Rimsky-Korsakoff
 Citronen Waltz, Parts 1 & 2 ..Johann Strauss
 Dance of the Hours, Parts 1 & 2Ponchielli
 In the Village (No. 2 from "Caucasian Sketches")Ippolitov-Ivanov
 Procession of the Sardar (No. 4 from "Caucasian Sketches") ..Ippolitov-Ivanov
 Largo (from Xerxes)Handel
 Meditation (from Thaïs) ..Massenet
 Marche MilitaireSchubert
 March of the Little Lead Soldiers ..Pierné
 Rhapsody in Blue, Parts 1 & 2 ..Gershwin
 Rhapsody in Blue, Part 3..Gershwin
 Soloist, J. M. Sanromá
 Strike Up the Band.....Gershwin
 (1) Entrance of the Little Fauns ..Pierné
 (2) Mosquito DanceWhite
 Thunder and Lightning—Polka ..Johann Strauss
 Hungarian Dance No. 5Brahms
 Hungarian Dance No. 6Brahms
 Prayer of ThanksgivingValerius
 Drink to Me Only with Thine eyes ..Arranged by Pochon
 Jewels of the Madonna—Dance of the Camorristi..Wolf-Ferrari
 Malaguena (from Andalusian Suite)Lecuona
 Midsummer Night's Dream—Overture, Parts 1 & 2 ..Mendelssohn
 Midsummer Night's Dream—Overture, Part 3 ..Mendelssohn
 Midsummer Night's Dream—Wedding March...Mendelssohn
 Prelude in C-sharp Minor ..Rachmaninoff
 Prelude in G Minor ..Rachmaninoff
 Natoma—Dagger Dance.....Herbert
 The Sleeping Beauty Ballet—WaltzTchaikowsky
 Scherzo (from String Octet) ..Mendelssohn
 Polonaise Militaire in A Major ..Chopin
 Piano Concerto No. 2 in D MinorMacDowell
 Soloist, J. M. Sanromá
 Divertissement, Parts 1 to 4..Ibert
 Poet and Peasant Overture, Parts 1 & 2Von Suppé

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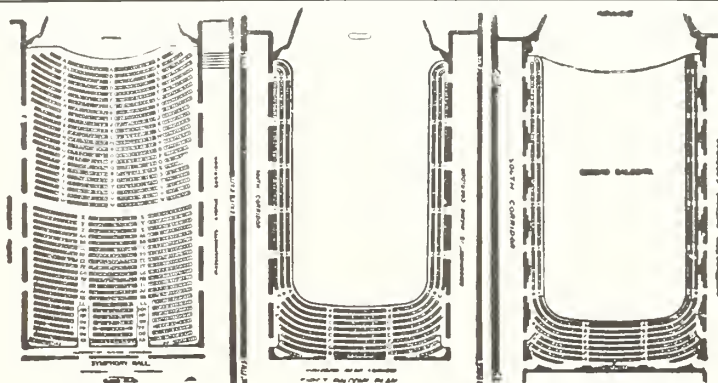
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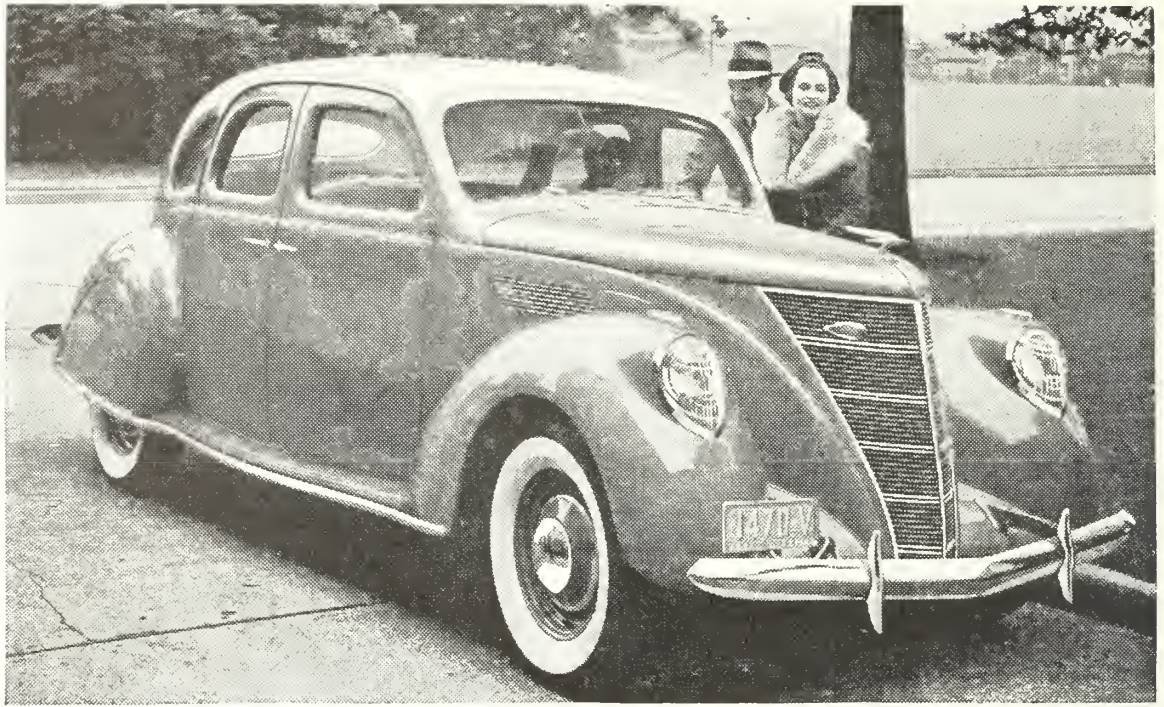
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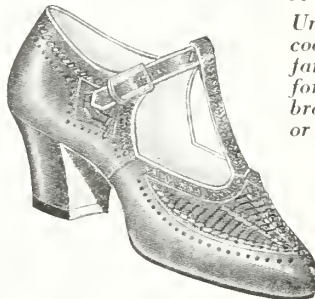
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J. J. BROSNAHAN, Treas.

Programme 13

MONDAY, MAY 17, 1937

Number 6

HARVARD NIGHT

PROGRAMME

RAKOCZY MARCH from "The Damnation of Faust"	Berlioz
OVERTURE to "La Belle Hélène"	Offenbach
FUGATO on a Well-Known Theme	McBride
HUNGARIAN DANCES (Nos. 5 and 6)	Brahms

CHORUS WITH ORCHESTRA:

HARVARD GLEE CLUB—G. WALLACE WOODWORTH, Conductor

March of the Peers, from "Iolanthe" Sullivan

Two Italian Folk Songs

Tarantella (Prologue to the Harvard Classical Club Play of 1936) Elliot Carter, '30

Coronation Scene from "Boris Godounov" Moussorgsky

BOLERO Ravel

HARVARD FANTASY Leroy Anderson, '29

THE WAY YOU LOOK TONIGHT Kern

(Symphonic Paraphrase by L. CAILLIET)

UP THE STREET, March Morse, '06

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Programme 14

TUESDAY, MAY 18, 1937

Number 6

PROGRAMME

MARCH from "The Queen of Sheba" Gounod
OVERTURE to "A Midsummer Night's Dream" Mendelssohn
WHISPERING OF THE FLOWERS Blon
FANTASIA, "Samson and Delilah" Saint-Saëns

TRIANA from the Suite "Iberia" Albeniz
(Arranged for Orchestra by E. F. ARBOS)
KOL NIDREI Bruch
Violoncello solo: JACOBUS LANGENDON
COSSACKS' DANCE from the opera "Mazeppa" Tchaikovsky

VIOLETS, Waltzes Waldteufel
I'VE GOT YOU UNDER MY SKIN, from "Born to Dance" Porter
(Arranged by P. BODGE)
ORGY OF THE SPIRITS from the Oriental Suite "Noure and
Anitra" Ilynsky

The "Daughters of Israel" have taken a group of tables

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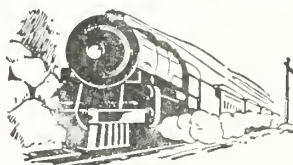
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WEDNESDAY, MAY 19, 1937

Programme 15

PROGRAMME

MARCHE Militaire	Schubert
OVERTURE to "Mignon"	Thomas
TO A WATER LILY	MacDowell
FANTASIA, "Il Trovatore"	Verdi

A VICTORY BALL	Schelling
BALLET MUSIC from "Rosamunde"	Schubert
THIRD MOVEMENT from the "Pathetic" Symphony, No. 6	Tchaikovsky

Allegro molto vivace

FINLANDIA, Symphonic Poem	Sibelius
OVER THERE, World War Medley	Arranged by M. L. Lake

"Over There"—"Good-bye Broadway, Hello France"—"The Rose of No Man's Land"—"K-K-K-Katy"—"Keep your Head Down, Fritzie Boy"—"Where do we go from Here, Boys"—"Over There"

SELECTION, "The Fighting Allies"

Serbia—National Anthem; Russia—Russian Hymn; France—"La Marseillaise"; Belgium—"La Brabançonne"; England—"God Save the King"; Italy—"Marcia Reale"; United States of America—"The Star Spangled Banner"

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THURSDAY, MAY 20, 1937

Programme 16

PROGRAMME

POMP AND CIRCUMSTANCE, March	Elgar
OVERTURE, "Fingal's Cave" ("The Hebrides")	Mendelssohn
AVE MARIA	Schubert-Wilhelm
NEW VIENNA, Waltzes	Strauss
AUSTRIAN PEASANT MUSIC	Schönherr
Wedding March (Hallstatt, 1800)	"Sautanz" ("Hog Dance," Tyrol)
"Schuhplattler" (Tyrol)	"Zwoaschritt" (Two step, Styria)
"G'strampfer" (Salzburg)	
<hr/>	
OVERTURE, "Light Cavalry"	Suppé
INTERMEZZO from "Cavalleria Rusticana"	Mascagni
VICTOR HERBERT FAVORITES	Arranged by Sanford
PRAYER OF THANKSGIVING (Old Dutch Hymn)	Valerius-Kremsier
SONGS OF THE OLD DAYS	
"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie O'Grady"—"Daisy Bell" ("A Bicycle Built for Two")—"Comrades"—"Little Annie Rooney"—"She May Have Seen Better Days"—"The Band Played On"— "After the Ball"—"A Hot Time in the Old Town Tonight"	

FRIDAY, MAY 21, 1937

Programme 17

PROGRAMME

MARCH, "Semper Fidelis"	Sousa
UNFINISHED SYMPHONY in B minor, First movement	Schubert
Allegro moderato	
SPRING SONG	Mendelssohn
ACADEMIC FESTIVAL OVERTURE	Brahms
<hr/>	
BALLET SUITE from "Aida"	Verdi
Sacred Dance of the Priestesses—Dance of the Little Black Slaves—Ballabile	
LARGO	Handel
OUVERTURE SOLENNELLE, "1812"	Tchaikovsky
<hr/>	
VOICES OF SPRING, Waltzes	Strauss
NIGHT AND DAY	Porter
UP THE STREET, March	Morse

POPOVERS

RAKOCZY MARCH. Those making acquaintance with the plot of "The Damnation of Faust" can scarcely help being puzzled when it places Faust and Mephistopheles, in one of the scenes, on the plains of Hungary. The explanation is in this march. Berlioz was so stirred when he first heard it in its original form as an ancient Hungarian patriotic tune, that he was fired with ambition to make an arrangement. The ultimate result was that he placed Faust and his sinister companion in Hungary as a plausible excuse for introducing the march.

FUGATO ON A WELL-KNOWN THEME. As far as ascertainable, the theme is here given Bachian treatment for the first time. The hero or culprit of that deed is Robert McBride, member of the faculty of Bennington (Women's) College, in Vermont.

TRIANA. In its original form as a piano suite, "Iberia" bears the names of several Spanish localities to give programmatic hints. Triana is the name of a suburb of Seville, "where the gypsies abound more than anywhere else in Spain." This is the first Pops performance. The orchestrator, E. Fernandez Arbos, was concert-master of the Boston Symphony Orchestra, 1903-

04, and guest conductor in 1929. At present he is a refugee from the Spanish War.

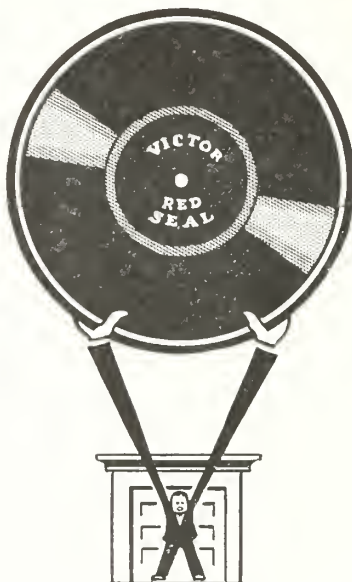
COSSACKS' DANCE. First performance at the Pops, and believed to be the first in Boston.

A VICTORY BALL. "To the Memory of an American Soldier" runs the dedication on the conductor's score. Ernest Schelling himself comments: "I had come back from Europe . . . and was amazed to find that so few seemed to remember what the war really had meant, with its sacrifice of life and youth. . . . I came across Alfred Noyes' poem, 'A Victory Ball,' while in this mood. . . . I had occasion during the war to hear the Scotch Pipers, and to observe the extraordinary effect their music had on the troops; and at the end of the work I have tried to make the whole orchestra a huge bagpipe, perhaps the most pagan and primitive form of music."

Noyes's poem pictures ghosts of soldiers watching a society gathering fox-trot to celebrate the Allies' victory in the World War.

"What did you think we should find," said a shade,
"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

EXTRA



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In the Village
Procession of the Sardar

Citronen WaltzJohann Strauss

Dance of the HoursPonchielli

DivertissementIbert

Drink to Me Only with Thine eyes
Arranged by Pochon

Entrance of the Little Fauns
Pierné

Hungarian Dance No. 5Brahms

Hungarian Dance No. 6Brahms

Jewels of the Madonna—Dance
of the Camorristi..Wolf-Ferrari

Largo (from Xerxes)Handel

Meditation (from Thaïs) Massenet

Marche MilitaireSchubert

March of the Little Lead Soldiers
Pierné

Malaguena (from Andalusian
Suite)Lecuna

Midsummer Night's Dream—
Overture.....Mendelssohn

Midsummer Night's Dream—
Wedding March....Mendelssohn

Mosquito DanceWhite

Natoma—Dagger Dance....Herbert

Polonaise Militaire in A Major
Chopin

Piano Concerto No. 2 in D
MinorMacDowell

Soloist, J. M. Sanromá

Poet and Peasant Overture
Von Suppé

Pomp and Circumstance—March
Elgar

Prayer of ThanksgivingValerius

Prelude in C-sharp Minor
Rachmaninoff

Prelude in G Minor ..Rachmaninoff

Rhapsody in Blue.....Gershwin
Soloist, J. M. Sanromá

Strike Up the Band.....Gershwin

The Sleeping Beauty Ballet—
WaltzTchaikowsky

Scherzo (from String Octet)
Mendelssohn

Song of India (from Sadko)
Rimsky-Korsakoff

Thunder and Lightning—Polka
Johann Strauss

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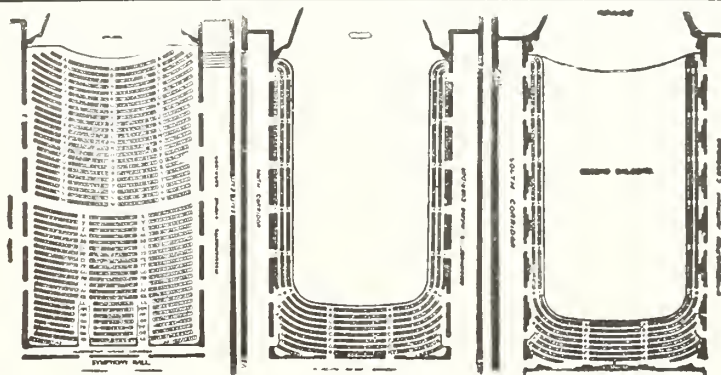
41 WESTLAND AVENUE

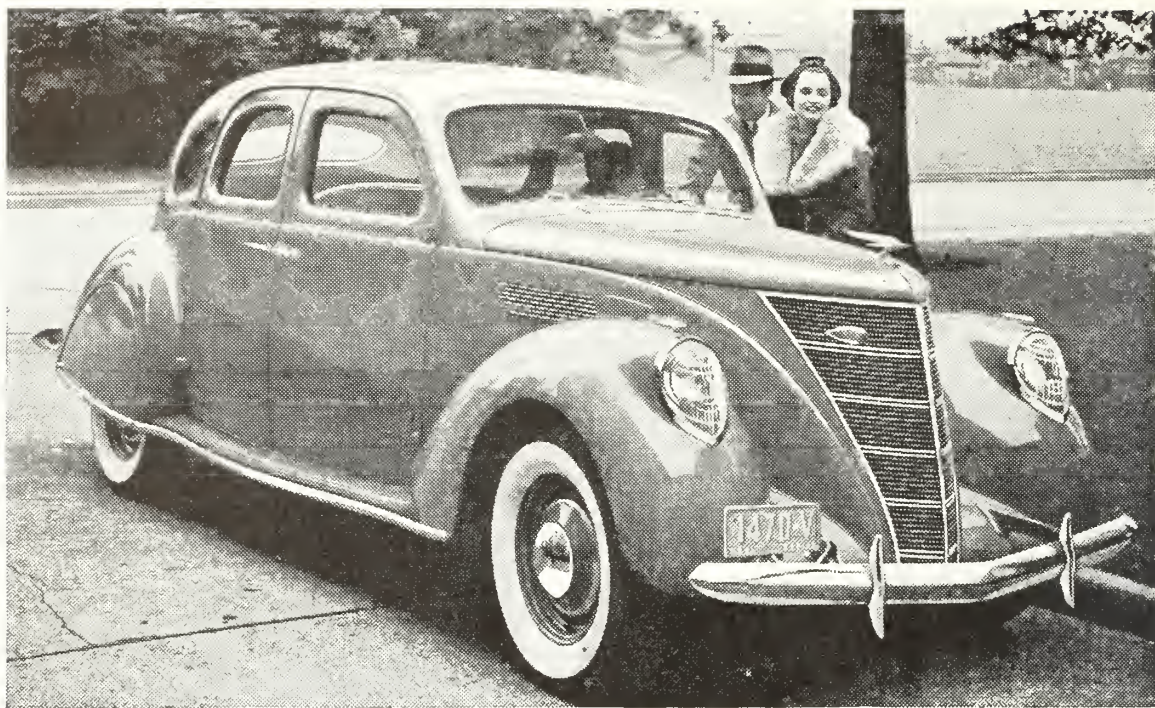
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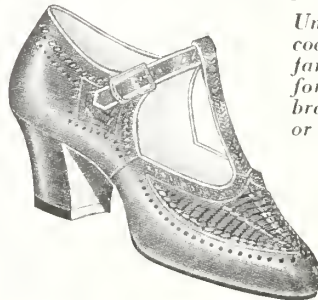
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Programme 15

WEDNESDAY, MAY 19, 1937
PROGRAMME

Number 7

MARCHE Militaire	Schubert
OVERTURE to "Mignon"	Thomas
TO A WATER LILY	MacDowell
FANTASIA, "Il Trovatore"	Verdi
A VICTORY BALL	Schelling
BALLET MUSIC from "Rosamunde"	Schubert
THIRD MOVEMENT from the "Pathetic" Symphony, No. 6	Tchaikovsky
Allegro molto vivace	

FINLANDIA, Symphonic Poem Sibelius
OVER THERE, World War Medley Arranged by M. L. Lake

"Over There"—"Good bye Broadway, Hello France"—"The Rose of No Man's Land"—"K-K-K-Katy"—"Keep your Head Down, Fritzie Boy"—"Where do we go from Here, Boys"—"Over There"

SELECTION, "The Allies"

Serbia—National Anthem; Russia—Russian Hymn; France—"La Marseillaise"; Belgium—"La Brabançonne"; England—"God Save the King"; Italy—"Marcia Reale"; United States of America—"The Star Spangled Banner"

The Women's Overseas Service League have taken a section of the floor

Gerome Brush's drawings of the members of the Pops Orchestra may be seen in the First Balcony Foyer

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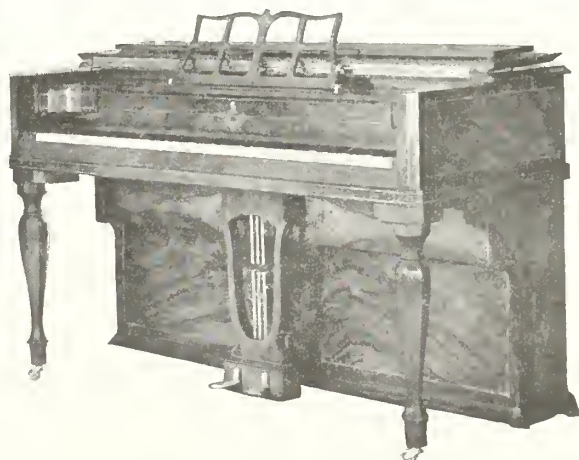
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Programme 16

THURSDAY, MAY 20, 1937

Number 7

GUILD OF ST. RADEGONDE NIGHT

PROGRAMME

POMP AND CIRCUMSTANCE, March	Elgar
OVERTURE, "Fingal's Cave" ("The Hebrides")	Mendelssohn
AVE MARIA	Schubert-Wilhelmj
NEW VIENNA, Waltzes	Strauss
AUSTRIAN PEASANT MUSIC	Schönherr
Wedding March (Hallstatt, 1800)	"Sautanz" ("Hog Dance," Tyrol)
"Schuhplattler" (Tyrol)	"Zwoaschritt" (Two step, Styria)
"G'strampfer" (Salzburg)	

OVERTURE, "Light Cavalry"	Suppé
INTERMEZZO from "Cavalleria Rusticana"	Mascagni
VICTOR HERBERT FAVORITES	Arranged by Sanford
PRAYER OF THANKSGIVING (Old Dutch Hymn)	Valerius-Kremser

SONGS OF THE OLD DAYS

"Ta-ra-ra Boom-de-ay"—"The Bowerly"—"The Sidewalks of New York"—"Sweet Rosie O'Grady"—"Daisy Bell" ("A Bicycle Built for Two")—"Comrades"—"Little Annie Rooney"—"She May Have Seen Better Days"—"The Band Played On"—"After the Ball"—"A Hot Time in the Old Town Tonight"

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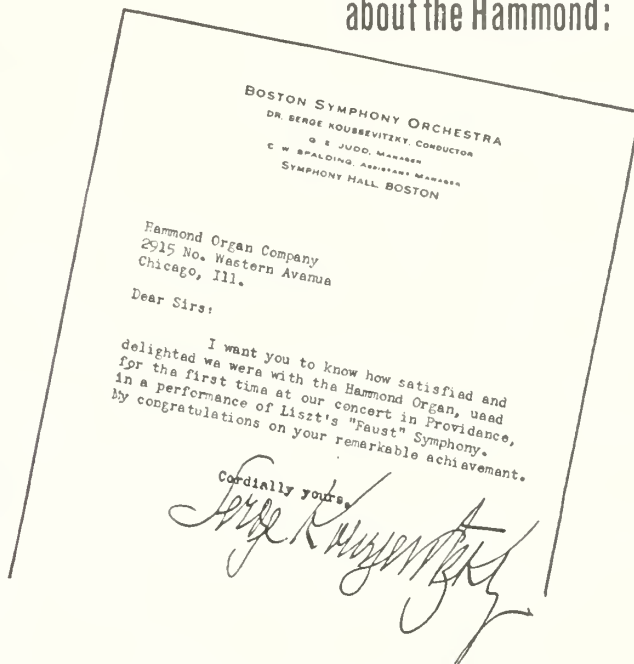
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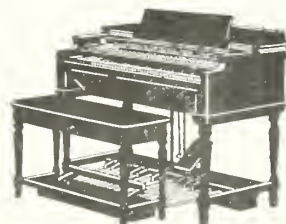
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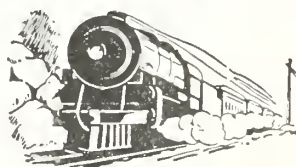
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20. Pol Roger 1926	6.75	3.50	70. G. H. Mumm's Extra Dry	6.00	3.50
30. Ackerman Dry Royal	3.50	2.00	80. Great Western Domestic	2.75	1.25
40. Vouvray Monopole 1928	3.50	2.00	90. CHAMPAGNE COCKTAIL for two	1.50	
50. Veuve Clicquot Yellow Label	6.00	3.50	(Bollinger Extra Dry)		

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1. Bordeaux Superieur Rouge De Luze	1.50	1.00	35. Zeltinger 1935 (Langenbach)	1.75	1.00
3. St. Julien 1929 De Luze	1.75	1.25	37. Sommerauer Schlossberg 1928	2.00	
5. Bordeaux Rouge (Eschenauer)	1.50	1.00	39. Erdener Treppchen 1934	2.50	

RHINE WINES

7. Niersteiner (Langenbach)	1.75	1.00	41. Maduro (Williams & Humbert)	1.75	.25
9. Rudesheimer 1934 "	2.00	1.25	43. Dry Sack (Williams & Humbert)	3.50	.40
11. Liebfraumilch 1934 "	2.25	1.25	45. Generoso (medium sweet) (Duff Gordon)	2.00	.25
13. Schloss Vollrads Cabinet 1935	2.50		47. Amontillado (pale and dry) " "	2.75	.30
15. Niersteiner (Guntrum)	2.00	1.25	49. Oloroso (rich and sweet) " "	3.25	.35

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17. Bordeaux Blanc (Eschenauer)	1.50	1.00	65. Ruddy Port	1.75	.25
19. Sauternes 1929 "	2.25	1.50	67. Delicate Old White Port	3.25	.35
21. Haut Sauternes 1929 "	2.00	1.25			
23. Graves Superieur 1929 De Luze	1.75	1.00			
25. Barsac 1929 De Luze	2.25	1.25			

ITALIAN

27. Petrurbani Orvieto	2.00	1.25			
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Strawberry20
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FRIDAY, MAY 21, 1937

Programme 17

PROGRAMME

MARCH, "Semper Fidelis"	Sousa
UNFINISHED SYMPHONY in B minor, First movement	Schubert
Allegro moderato	
SPRING SONG	Mendelssohn
ACADEMIC FESTIVAL OVERTURE	Brahms
<hr/>	
BALLET SUITE from "Aida"	Verdi
Sacred Dance of the Priestesses—Dance of the Little Black Slaves—Ballabile	
LARGO	Handel
OUVERTURE SOLENNELLE, "1812"	Tchaikovsky
<hr/>	
VOICES OF SPRING, Waltzes	Strauss
NIGHT AND DAY	Porter
UP THE STREET, March	Morse

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SATURDAY, MAY 22, 1937

Programme 18

PROGRAMME

ENTRANCE OF THE GLADIATORS Fucik
OVERTURE to "Orpheus in Hades" Offenbach
ENTRANCE OF THE LITTLE FAUNS Pierné
BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss

PRELUDE AND LOVE DEATH from "Tristan and Isolde" . . .
ENTRANCE OF THE GODS INTO VALHALLA, "The Rhinegold" } . . . Wagner
PRELUDE to "The Mastersingers of Nuremberg"

BALLET OF THE HOURS, "La Gioconda" Ponchielli
ON THE TRAIL from the "Grand Canyon" Suite Grofé
IN THE HALL OF THE TROLL KING ("Peer Gynt") Grieg

SUNDAY, MAY 23, 1937

Programme 19

PROGRAMME

HUNGARIAN MARCH, Rakoczy Berlioz
OVERTURE to "The Creatures of Prometheus" Beethoven
SPRING Grieg
MARCHIE SLAVE Tchaikovsky

SECOND HUNGARIAN RHAPSODY Liszt
VARIATIONS ON A NURSERY AIR, for Orchestra and Piano
Obligato Dohnanyi

Soloist: JESÚS MARÍA SANROMÁ

ESPAÑA Waltzes Waldteufel
PRELUDE in C-sharp minor Rachmaninoff
THE RIDE OF THE VALKYRIES Wagner

POPOVERS

RAKOCZY MARCH. Those making acquaintance with the plot of "The Damnation of Faust" can scarcely help being puzzled when it places Faust and Mephistopheles, in one of the scenes, on the plains of Hungary. The explanation is in this march. Berlioz was so stirred when he first heard it in its original form as an ancient Hungarian patriotic tune, that he was fired with ambition to make an arrangement. The ultimate result was that he placed Faust and his sinister companion in Hungary as a plausible excuse for introducing the march.

FUGATO ON A WELL-KNOWN THEME. As far as ascertainable, the theme is here given Bachian treatment for the first time. The hero or culprit of that deed is Robert McBride, member of the faculty of Bennington (Women's) College, in Vermont.

TRIANA. In its original form as a piano suite, "Iberia" bears the names of several Spanish localities to give programmatic hints. Triana is the name of a suburb of Seville, "where the gypsies abound more than anywhere else in Spain." This is the first Pops performance. The orchestrator, E. Fernandez Arbos, was concert-master of the Boston Symphony Orchestra, 1903-

04, and guest conductor in 1929. At present he is a refugee from the Spanish War.

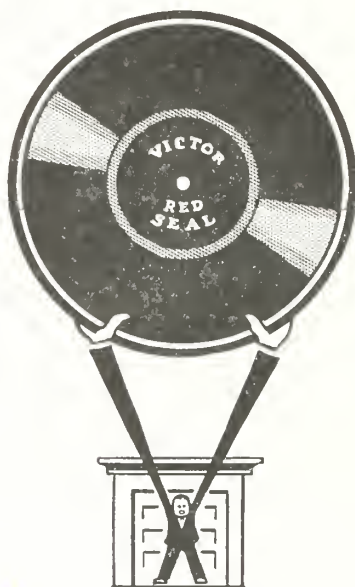
COSSACKS' DANCE. First performance at the Pops, and believed to be the first in Boston.

A VICTORY BALL. "To the Memory of an American Soldier" runs the dedication on the conductor's score. Ernest Schelling himself comments: "I had come back from Europe . . . and was amazed to find that so few seemed to remember what the war really had meant, with its sacrifice of life and youth. . . . I came across Alfred Noyes' poem, 'A Victory Ball,' while in this mood. . . . I had occasion during the war to hear the Scotch Pipers, and to observe the extraordinary effect their music had on the troops; and at the end of the work I have tried to make the whole orchestra a huge bagpipe, perhaps the most pagan and primitive form of music."

Noyes's poem pictures ghosts of soldiers watching a society gathering fox-trot to celebrate the Allies' victory in the World War.

"What did you think we should find," said a shade,
"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

EXTRA



After the Concert Play
A Pops Red Seal Record By The
BOSTON "POPS" ORCHESTRA
ARTHUR FIEDLER, CONDUCTING

There are now 40 brilliant red seal records by this orchestra. For the complete list see next to last page of this programme. Your favorite is there. . . . The Poet and Peasant, Ibert's Divertissement, Marche Slave, Meditation from Thaïs, The Carioca, Marche Militaire, etc. Note especially the current May recording, "Jewels of the Madonna." On sale at any of the R C A Victor dealer stores listed below.



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Mascagni

Caucasian Sketches Ippolitov-Ivanoff
In the Village

Procession of the Sardar

Citronen WaltzJohann Strauss

Dance of the HoursPonchielli

DivertissementIbert

Drink to Me Only with Thine eyes

Arranged by Pochon

Entrance of the Little Fauns

Pierné

Hungarian Dance No. 5Brahms

Hungarian Dance No. 6Brahms

Jewels of the Madonna—Dance

of the Camorristi..Wolf-Ferrari

Largo (from Xerxes)Handel

Meditation (from Thaïs) Massenet

Marche MilitaireSchubert

March of the Little Lead Soldiers

Pierné

Malaguena (from Andalusian

Suite)Lecuona

Midsummer Night's Dream—

Overture.....Mendelssohn

Midsummer Night's Dream—

Wedding March....Mendelssohn

Mosquito Dance White

Natoma—Dagger Dance....Herbert

Polonaise Militaire in A Major

Chopin

Piano Concerto No. 2 in D

MinorMacDowell

Soloist, J. M. Sanromá

Poet and Peasant Overture

Von Suppé

Pomp and Circumstance—March

Elgar

Prayer of ThanksgivingValerius

Prelude in C-sharp Minor

Rachmaninoff

Prelude in G Minor ..Rachmaninoff

Rhapsody in Blue.....Gershwin

Soloist, J. M. Sanromá

Strike Up the Band.....Gershwin

The Sleeping Beauty Ballet—

WaltzTchaikowsky

Scherzo (from String Octet)

Mendelssohn

Song of India (from Sadko)

Rimsky-Korsakoff

Thunder and Lightning—Polka

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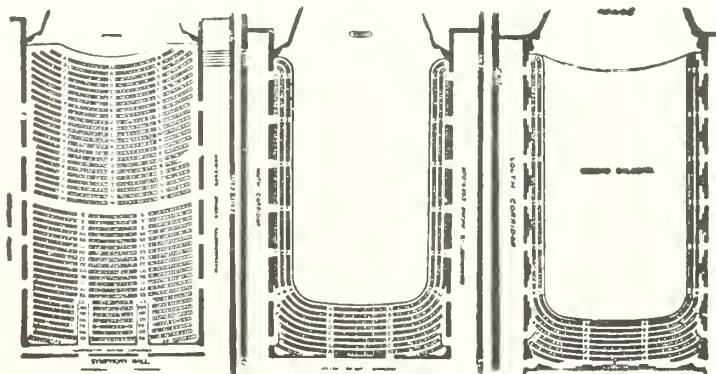
41 WESTLAND AVENUE

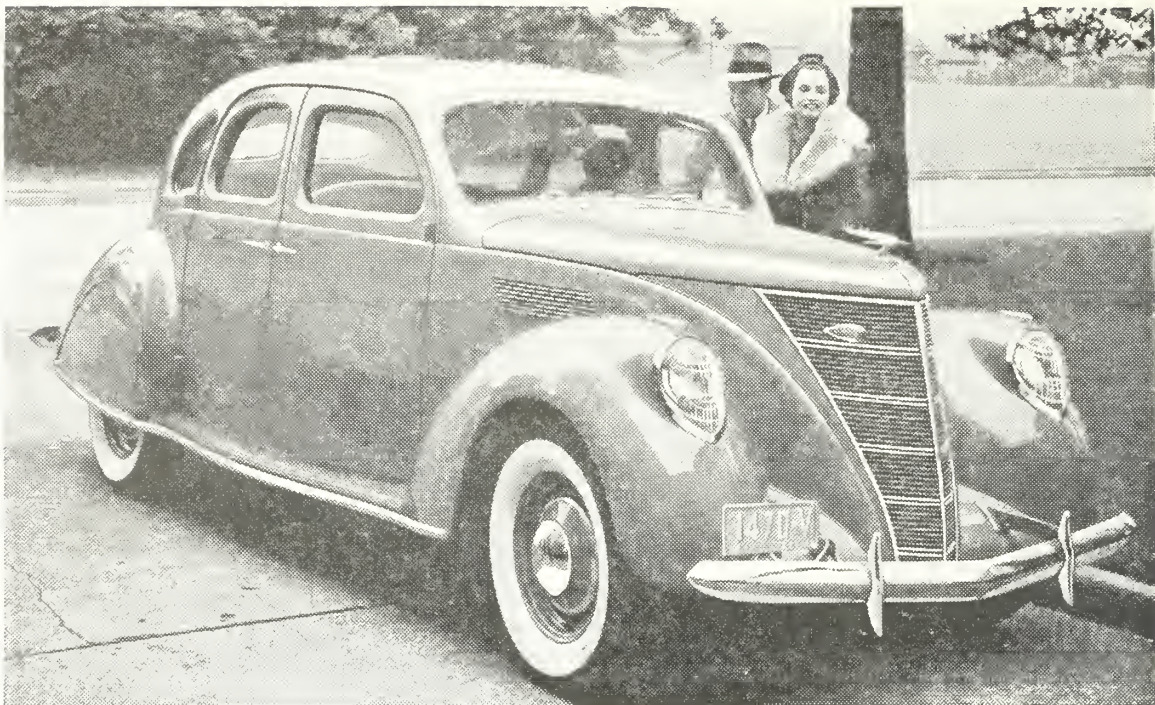
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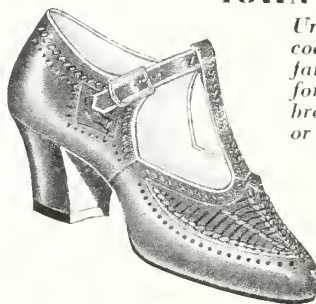
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Programme 17

FRIDAY, MAY 21, 1937

Number 8

ROXBURY LATIN SCHOOL NIGHT

PROGRAMME

MARCH, "Semper Fidelis"	Sousa
UNFINISHED SYMPHONY in B minor, First movement	Schubert
Allegro moderato	
SPRING SONG	Mendelssohn
ACADEMIC FESTIVAL OVERTURE	Brahms
BALLET SUITE from "Aïda"	Verdi
Sacred Dance of the Priestesses—Dance of the Little Black Slaves—Ballabile	
LARGO	Handel
OVERTURE SOLENNELLE, "1812"	Tchaikovsky
VOICES OF SPRING, Waltzes	Strauss
NIGHT AND DAY	Porter
UP THE STREET, March	Morse

The Westminster School have taken a group of tables

SOLOIST, JESÚS MARÍA SANROMÁ

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Sunday, May 23

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ARTHUR FIEDLER Smokes Juleps

Programme 18

SATURDAY, MAY 22, 1937

Number 8

PROGRAMME

ENTRANCE OF THE GLADIATORS	Fucik
OVERTURE to "Orpheus in Hades"	Offenbach
ENTRANCE OF THE LITTLE FAUNS	Pièrné
BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss

PRELUDE AND LOVE DEATH from "Tristan and Isolde"	} Wagner
ENTRANCE OF THE GODS INTO VALHALLA, "The Rhinegold"	
PRELUDE to "The Mastersingers of Nuremberg"	

BALLET OF THE HOURS, "La Gioconda"	Ponchielli
ON THE TRAIL, from the "Grand Canyon" Suite	Grofé
IN THE HALL OF THE TROLL KING ("Peer Gynt")	Grieg

The Richard Wagner Society, and the Thomson Club of the General Electric Company have taken groups of tables

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A Visiting Critic has his first Experience of Symphony Hall

By SAMUEL CHOTZINOFF

FINDING himself in Boston last Saturday night and being in a holiday mood, your correspondent drifted toward Symphony Hall, where the local orchestra and Dr. Koussevitzky were to play. . . .

New Yorkers have frequent occasions to admire Boston's illustrious orchestra, but to get its full flavor they should hear it in its home town and in the hall that is its natural habitat. In that beautiful auditorium, which seems like a copy of the Leipzig Gewandhaus, the stage encircles the band as economically as a chaste setting of a jewel. In depth exactly suited to the dimensions of the orchestra, this stage, in form and color, sets off the players and their leader to the highest advantage. For a background, golden organ pipes rise solemnly above horns and woodwinds, while in front, high up in the very middle of the proscenium arch, the eye is caught by a solitary name in bold letters — BEETHOVEN.

Acoustically the hall is a realization of the dream of all who delight in the peculiar individualities of orchestral instruments and the splendor of their massed sonority. Sound does not appear to travel toward the listener, but is instant and immediate. There is no effect of distance. The violins, the 'cellos, violas and basses impinge upon the ear as closely as if they are being played in a drawing room. Their tone quality is vivid. Perhaps the imperfections of an inferior band would be equally vivid in such a setting. But the brilliance and perfection of the Boston Symphony are flattered by this artful arrangement of walls and ceiling. Even the cackling, earthy E-flat clarinet in Berlioz's "Fantastic Symphony" sounded, for once, like an instrument fit to associate with the respectable members of a symphony orchestra.

If some generous patron of our Philharmonic-Symphony were some day to decide to build a hall for its use he could do no better than to imitate the acoustical properties of Symphony Hall. New York's only orchestra certainly deserves a proper arena which would reveal, without external hindrance, its own characteristics. With the Boston and New York orchestral habitations thus equally matched, we might then discover what it is that makes the Boston Symphony supreme.

— *New York Evening Post*, April 26, 1937.

FIFTY-SEVENTH SEASON, 1937-1938



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Collector's Item

In September, 1936, "The Boston Symphony Orchestra," by Gerome Brush, was placed on sale. Of an edition of five thousand, only five hundred books now remain. Copies are obtainable at the box office, and in the first balcony foyer where *original drawings are now on view.*

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By GEROME BRUSH

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Programme 19

SUNDAY, MAY 23, 1937

Number 8

PROGRAMME

HUNGARIAN MARCH, Rakoczy	Berlioz
OVERTURE to "The Creatures of Prometheus"	Beethoven
SPRING	Grieg
MARCHE SLAVE	Tchaikovsky

SECOND HUNGARIAN RHAPSODY	Liszt
VARIATIONS ON A NURSERY AIR, for Orchestra and Piano	
Obbligato	Dohnanyi

Soloist: JESÚS MARÍA SANROMÁ

ESPAÑA Waltzes	Waldteufel
PRELUDE in C-sharp minor	Rachmaninoff
THE RIDE OF THE VALKYRIES	Wagner

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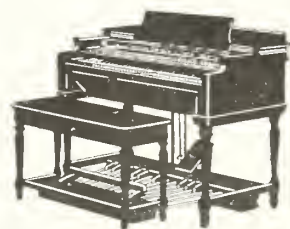
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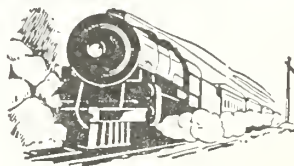
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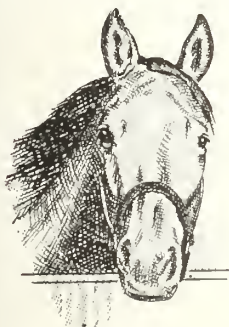


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MONDAY, MAY 24, 1937

Programme 29

PROGRAMME

CORONATION MARCH, from "The Prophet"	Meyerbeer
OVERTURE to "Egmont"	Beethoven
THE FLIGHT OF THE BUMBLE-BEE	Rimsky-Korsakov
CAVALLERIA RUSTICANA, Fantasia	Mascagni

PEER GYNT Suite	Grieg
Morning Mood—Anitra's Dance—In the Hall of the Troll King	
AVE MARIA	Bach-Gounod
POLOVETZKIAN DANCES from "Prince Igor"	Borodin

DANUBE WAVES, Waltzes	Ivanovici
PRELUDE IN G MINOR	Rachmaninoff
CARIOCA	Youmans

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The Pops have flourished from that day to this, and have grown in favor with every season. In 1900 the Boston Symphony Orchestra left the old Music Hall, its original home on Hamilton Place, and moved to its own splendid auditorium, Symphony Hall, then just completed. The Pops have had many conductors, notably Franz Kneisel, Timothée Adamowski, André Maquarre, Gustave Strube. The last three conductors have been Agide Jacchia, Alfredo Casella, and Arthur Fiedler, under whom the Pops have taken on youthful vitality and abounding popularity.

These concerts have had their part in increasing the clientele of the Symphony season, and in yielding both social and musical pleasures to thousands of people, young and old. Last season the 51st year broke all records for attendance, the audiences totaling over 98,000.

TUESDAY, MAY 25, 1937

Programme 21

PROGRAMME

FATHER OF VICTORY, March	Ganne
OVERTURE to "Oberon"	Weber
SILVER SHADOWS, Tango	Repper
DANCE OF THE COMEDIANS, from "The Bartered Bride"	Smetana
<hr/>	
LARGO from the "New World" Symphony	Dvořák
FANTASIA, "Aïda"	Verdi
SONGS BY THE STUDENT NURSES' GLEE CLUB	
Allah's Holiday	Friml-Riegger
"God of all Nature"	Tchaikovsky
Serenade	Toselli-Treharne
"M. G. H." Song	
<hr/>	
ON THE TRAIL from the "Grand Canyon" Suite	Grofé
COLE PORTER, Hits of 1937	Arranged by Lewis Harris
"Riding High"—"I've Got You Under My Skin"—"It's D'Lovely"	
STRIKE UP THE BAND	Gershwin

An orchestra of the size and quality of the Boston Symphony Orchestra cannot be maintained on the proceeds realized from the sale of seats although incidental revenues such as that from broadcasting, royalties on Victor Records and endowment funds help materially to increase operating income. The Orchestra has always been blessed in its friendships and for the last three years the gap between operating income and expense has been filled by gifts from the Friends of the Orchestra whose membership consists of lovers of music not only in Boston but in New York, Providence and other cities where the Orchestra gives concerts, and even from London and Paris where the fame of our Orchestra reaches. The Orchestra is dependent on such support for its continuance.

The sole and earnest purpose of the Society of Friends of the Orchestra is to provide the best in orchestral music in the best possible manner and all who care to join in furthering this object are invited to enroll as members.

To enroll as a Friend of the Orchestra, simply make out a cheque to Boston Symphony Orchestra, for whatever amount you care to contribute and mail it to E. B. DANE, Esquire, Treasurer, 6 Beacon Street, Boston, or leave your contribution at the Box Office. There is no minimum enrollment fee.

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*Chairman of Friends of the
Boston Symphony Orchestra*

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THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

WEDNESDAY, MAY 26, 1937

Programme 22

PROGRAMME

EL CAPITAN, March	Sousa
OVERTURE to "Euryanthe"	Weber
THE MUSIC BOX	Liadov
FINLANDIA, Symphonic Poem	Sibelius
<hr/>	
HEJRE KATI, Hungarian Czardas	Hubay
PRELUDE to "The Deluge"	Saint-Saëns
Violin solo: JULIUS THEODOROWICZ	
OUVERTURE SOLENNELLE, "1812"	Tchaikovsky
<hr/>	
SELECTION, "Maytime"	Romberg
NIGHT AND DAY	Porter
SIXTH HUNGARIAN DANCE	Brahms

THURSDAY, MAY 27, 1937

Programme 23

PROGRAMME

ENTRANCE OF THE GUESTS INTO THE WARTBURG from "Tannhäuser"	Wagner
THE ROYAL FIREWORKS, Suite	Handel
Overture—Bourrée—The Peace—Rejoicing	
DANSE MACABRE, Symphonic Poem	Saint-Saëns
SLAVONIC DANCE No. 6 in A-flat major	Dvořák
BOLERO	Ravel

SARITA

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BULERIAS	F. Moscoso
Enter the gypsy-provocative yet aloof as she swirls to this Flamenco rhythm.	
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The hidden fires—the bravado and passion of the Gitana.	
SANJUANITO	R. Romero
A shy Indian girl from the high Sierras of Ecuador dons her fiesta costume and dances to a plaintive Indian air with a marked Spanish influence.	
GRANADA	A. Ross
Like the City it takes its name from—elegant and old, full of the gracious beauty of Spain.	
CRACKED ICE, Rhapsody	Peggy Stuart
(Orchestrated by FERDE GROFÉ)	
The composer at the piano	
MALAGUEÑA	Lecuona-Grofé
WINTERGREEN FOR PRESIDENT, from "Of Thee I Sing"	Gershwin
STEINWAY PIANO	

POPOVERS

BY THE BEAUTIFUL BLUE DANUBE. Plan of the composition: Introduction—Succession of *five* admirably compatible waltzes—Coda, which reviews and intermingles material from the five. With little change, this is the underlying form of the younger Strauss's more than 400 waltzes—or, shall we say, waltz suites?

Brahms praised the clarity of the Waltz King's orchestration. Just before Brahms surrendered to the weakness of his last illness, he summoned up strength to attend the opening performance of Strauss's comic opera, "Die Göttin der Vernunft."

"By the Beautiful Blue Danube" is the correct title, not always correctly quoted. It is the first line of the poem from which the composer first evolved the music as a waltz-song for male chorus and orchestra.

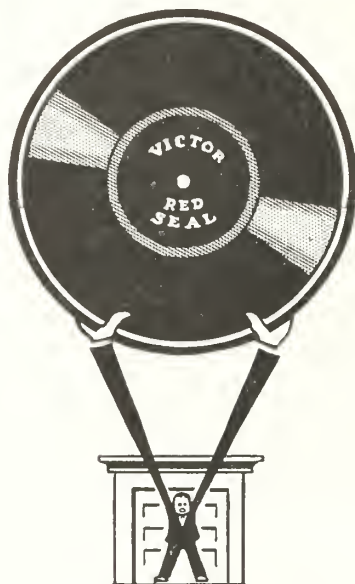
LARGO. "Old favorite" is a term applied advisedly to this piece. It was exactly 199 years old last month. Familiar in a great variety of instrumental and vocal arrangements—including an adaptation as a church offertory—this originally was an aria in the opera, "Xerxes" ("Serse" in Italian). The words are sung in

the character of the ancient Persian conqueror, Xerxes. He ponders that after he and his million-strong army have passed away, the huge plane tree under which he rests will continue to cast its welcome shade.

Handel wrote the aria for Caffarelli, one of the group of almost incredibly brilliant singers, eunuch male contraltos, who were assigned the heroes' roles in eighteenth-century Italian opera, and were all the rage in London and other leading European cities. Either Caffarelli or his London audience was too stupid to recognize the supreme beauty of the Largo, stripped as it is of the excess ornamentation in which the male contraltos excelled. For Caffarelli, first to present this masterpiece to the world, failed to win success either for himself or the opera.

VARIATIONS ON A NURSERY AIR. In some circles, the song begins: "A, B, C, D, E, F, G," and ends: "Now I've said my A, B, C, Tell me what you think of me." Mr. Sanromá points out that this is the same nursery tune toyed with by Mozart in a dozen variations under the title of "Ah, vous dirai je maman." Dohnányi amuses himself by weaving this frail thread ultimately into such rich scholastic fabrics as a passacaglia and a fugato.

E X T R A



After the Concert Play

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.....Mascagni
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In the Village
Procession of the Sardin
Citronen WaltzJohann Strauss
Dance of the HoursPonchielli
DivertissementIbert
Drink to Me Only with Thine eyes
Arranged by Pochon
Entrance of the Little Fauns
.....Pierne
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
Jewels of the Madonna—Dance
of the Camorristi..Wolf-Ferrari
Largo (from Xerxes)Handel
Meditation (from Thaïs) Massenet
Marche MilitaireSchubert
March of the Little Lead Soldiers
.....Pierne
Malaguena (from Andalusian
Suite)Lecuona
Midsummer Night's Dream—
Overture.....Mendelssohn
Midsummer Night's Dream—
Wedding March....Mendelssohn
Mosquito DanceWhite
Natoma—Dagger Dance....Herbert
Polonaise Militaire in A Major
.....Chopin
Piano Concerto No. 2 in D
MinorMacDowell
Soloist, J. M. Sanromá
Poet and Peasant Overture
.....Von Suppé
Pomp and Circumstance—March
.....Elgar
Prayer of ThanksgivingValerius
Prelude in C-sharp Minor
.....Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Rhapsody in Blue.....Gershwin
Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
The Sleeping Beauty Ballet—
WaltzTchaikowsky
Scherzo (from String Octet)
.....Mendelssohn
Song of India (from Sadko)
.....Rimsky-Korsakoff
Thunder and Lightning—Polka
.....Johann Strauss

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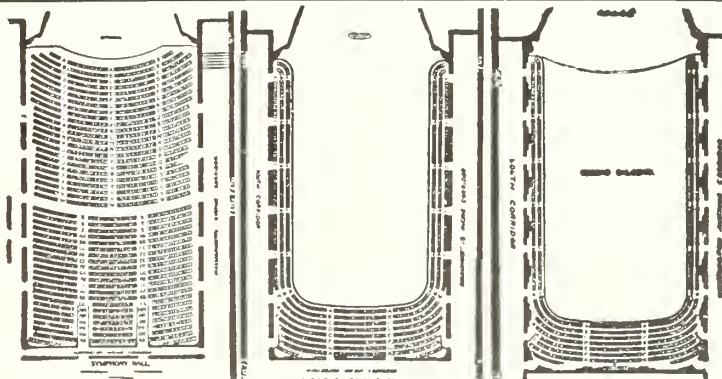
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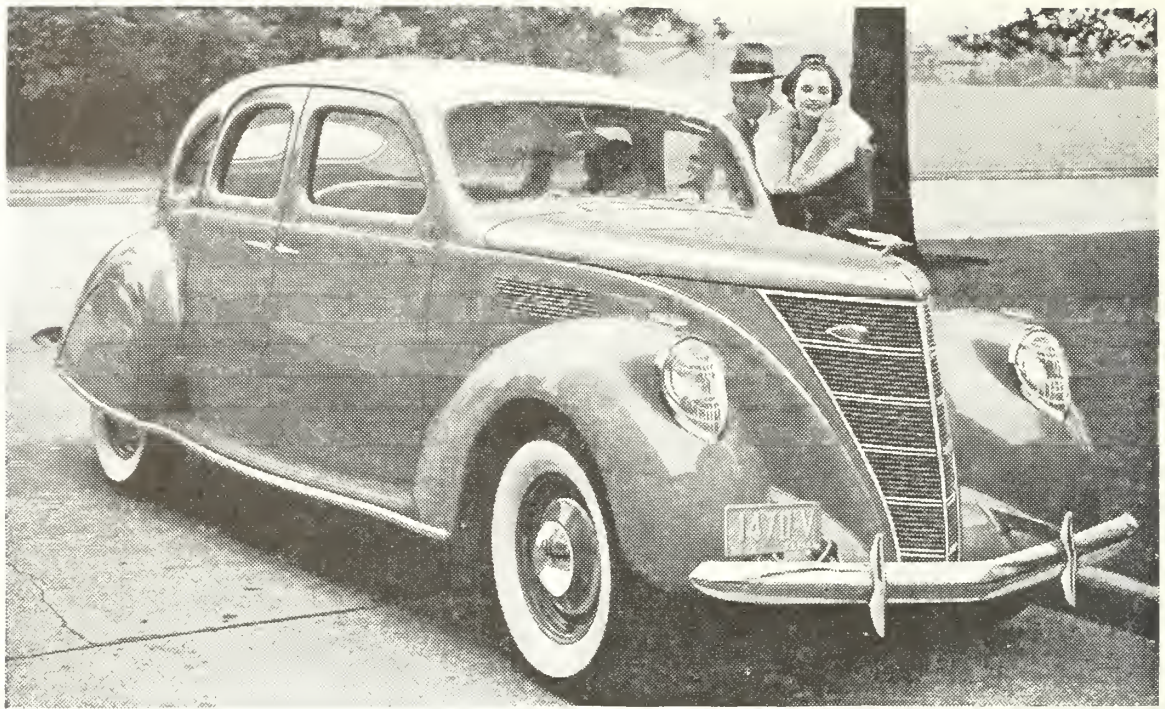
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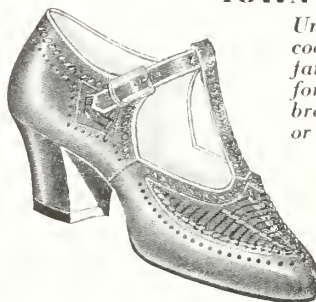
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Programme 20

MONDAY, MAY 24, 1937

Number 9

PROGRAMME

CORONATION MARCH, from "The Prophet"	Meyerbeer
OVERTURE to "Egmont"	Beethoven
THE FLIGHT OF THE BUMBLE-BEE	Rimsky-Korsakov
CAVALLERIA RUSTICANA, Fantasia	Mascagni
<hr/>	
PEER GYNT Suite	Grieg
Morning Mood—Anitra's Dance—In the Hall of the Troll King	
AVE MARIA	Bach-Gounod
POLOVETZKIAN DANCES from "Prince Igor"	Borodin
<hr/>	
DANUBE WAVES, Waltzes	Ivanovici
PRELUDE IN G MINOR	Rachmaninoff
CARIOCA	Youmans

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Programme 21

TUESDAY, MAY 25, 1937

Number 9

MASSACHUSETTS GENERAL HOSPITAL NIGHT Sponsored by the Nurses' Alumnae Association

PROGRAMME

FATHER OF VICTORY, March	Ganne
OVERTURE to "Oberon"	Weber
SILVER SHADOWS, Tango	Repper
DANCE OF THE COMEDIANS, from "The Bartered Bride"	Smetana

LARGO from the "New World" Symphony	Dvořák
FANTASIA, "Aida"	Verdi
SONGS BY THE STUDENT NURSES' GLEE CLUB	
Allah's Holiday	Friml-Riegger
"God of all Nature"	Tchaikovsky
Serenade	Toselli-Trehanne
"M. G. H." Song	

ON THE TRAIL from the "Grand Canyon" Suite	Grofé
COLE PORTER, Hits of 1937	Arranged by Lewis Harris
"Riding High"—"I've Got You Under My Skin"—"It's D'Lovely"	
STRIKE UP THE BAND	Gershwin

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A Visiting Critic has his first Experience of Symphony Hall

By SAMUEL CHOTZINOFF

FINDING himself in Boston last Saturday night and being in a holiday mood, your correspondent drifted toward Symphony Hall, where the local orchestra and Dr. Koussevitzky were to play. . . .

New Yorkers have frequent occasions to admire Boston's illustrious orchestra, but to get its full flavor they should hear it in its home town and in the hall that is its natural habitat. In that beautiful auditorium, which seems like a copy of the Leipzig Gewandhaus, the stage encircles the band as economically as a chaste setting of a jewel. In depth exactly suited to the dimensions of the orchestra, this stage, in form and color, sets off the players and their leader to the highest advantage. For a background, golden organ pipes rise solemnly above horns and woodwinds, while in front, high up in the very middle of the proscenium arch, the eye is caught by a solitary name in bold letters — BEETHOVEN.

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— *New York Evening Post*, April 26, 1937.

FIFTY-SEVENTH SEASON, 1937-1938



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Collector's Item

In September, 1936, "The Boston Symphony Orchestra," by Gerome Brush, was placed on sale. Of an edition of five thousand, only five hundred books now remain. Copies are obtainable at the box office, and in the first balcony foyer where *original drawings are now on view.*

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Programme 22

WEDNESDAY, MAY 26, 1937

PROGRAMME

EL CAPITAN, March	Sousa
OVERTURE to "Euryanthe"	Weber
THE MUSIC BOX	Liadov
FINLANDIA, Symphonic Poem	Sibelius

HEJRE KATI, Hungarian Czardas	Hubay
PRELUDE to "The Deluge"	Saint-Saëns

Violin solo: JULIUS THEODOROWICZ

OUVERTURE SOLENNELLE, "1812"	Tchaikovsky
--	-------------

SELECTION, "Maytime"	Romberg
NIGHT AND DAY	Porter
SIXTH HUNGARIAN DANCE	Brahms

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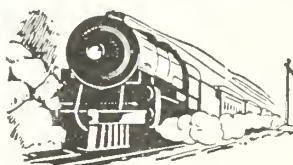
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THURSDAY, MAY 27, 1937

Programme 23

PROGRAMME

ENTRANCE OF THE GUESTS INTO THE WARTBURG from "Tannhäuser"	Wagner
THE ROYAL FIREWORKS, Suite	Handel
Overture—Bourrée—The Peace—Rejoicing	
DANSE MACABRE, Symphonic Poem	Saint-Saëns
SLAVONIC DANCE No. 6 in A-flat major	Dvořák
BOLERO	Ravel

SARITA

SPANISH DANCER

Accompanist, RICARDO ROMERO

BULERIAS	F. Moscoso
Enter the gypsy-provocative yet aloof as she swirls to this Flamenco rhythm.	
FARRUCA	R. Romero
The hidden fires—the bravado and passion of the Gitana.	
SANJUANITO	R. Romero
A shy Indian girl from the high Sierras of Ecuador dons her fiesta costume and dances to a plaintive Indian air with a marked Spanish influence.	
GRANADA	A. Ross
Like the City it takes its name from—elegant and old, full of the gracious beauty of Spain.	
CRACKED ICE, A Miniature Rhapsody for Piano and Orchestra	Peggy Stuart
(Orchestrated by Ferde Grofé)	
MISS STUART, Pianist	
MALAGUEÑA	Lecuna-Grofé
WINTERGREEN FOR PRESIDENT, from "Of Thee I Sing"	Gershwin

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THE Pops date back to the summer of 1885 when the Boston Symphony Orchestra was only four years old. There was then started the project of a supplementary series of concerts of popular character to suit the warmer season. They were modeled after the "Bilse" Concerts of Berlin, the formal rows of seats were removed and tables were installed.

The Pops have flourished from that day to this, and have grown in favor with every season. In 1900 the Boston Symphony Orchestra left the old Music Hall, its original home on Hamilton Place, and moved to its own splendid auditorium, Symphony Hall, then just completed. The Pops have had many conductors, notably Franz Kneisel, Timothée Adamowski, André Maquarre, Gustave Strube. The last three conductors have been Agide Jacchia, Alfredo Casella, and Arthur Fiedler, under whom the Pops have taken on youthful vitality and abounding popularity.

These concerts have had their part in increasing the clientele of the Symphony season, and in yielding both social and musical pleasures to thousands of people, young and old. Last season the 51st year broke all records for attendance, the audiences totaling over 98,000.

FRIDAY, MAY 28, 1937

Programme 24

PROGRAMME

POMP AND CIRCUMSTANCE, March	Elgar
FÊTE DIEU À SÉVILLE from "Iberia"	Albeniz-Arbo
COUNTRY GARDENS	Grainger
BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
THE MIKADO, Selection	Sullivan
LONDONDERRY AIR	Arranged by Grainger
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia	Saint-Saëns

Introduction and Royal March of the Lion

Cocks and Hens

Horses of Tartary (Fleet Animals)

Tortoises

The Elephant

Kangaroos

Personages with long ears

The Cuckoo in the depth of the forest

Pianists

The Swan (Solo violoncello, J. LANGENDOEN)

Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

OF THEE I SING, Selection	Gershwin
TO A WILD ROSE	MacDowell
STARS AND STRIPES FOREVER	Sousa

An orchestra of the size and quality of the Boston Symphony Orchestra cannot be maintained on the proceeds realized from the sale of seats although incidental revenues such as that from broadcasting, royalties on Victor Records and endowment funds help materially to increase operating income. The Orchestra has always been blessed in its friendships and for the last three years the gap between operating income and expense has been filled by gifts from the Friends of the Orchestra whose membership consists of lovers of music not only in Boston but in New York, Providence and other cities where the Orchestra gives concerts, and even from London and Paris where the fame of our Orchestra reaches. The Orchestra is dependent on such support for its continuance.

The sole and earnest purpose of the Society of Friends of the Orchestra is to provide the best in orchestral music in the best possible manner and all who care to join in furthering this object are invited to enroll as members.

To enroll as a Friend of the Orchestra, simply make out a cheque to Boston Symphony Orchestra, for whatever amount you care to contribute and mail it to E. B. DANE, Esquire, Treasurer, 6 Beacon Street, Boston, or leave your contribution at the Box Office. There is no minimum enrollment fee.

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Application blanks may be obtained at the box office, Symphony Hall.

THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

SATURDAY, MAY 29, 1937
COLBY JUNIOR COLLEGE NIGHT

Programme 25

PROGRAMME

LOHENGRIN, Introduction to Act III	Wagner
SYMPHONY No. 5 in E minor, Second Movement	Tchaikovsky
Andante Cantabile	
SPANISH DANCE	de Falla
SOVIET IRON WORKS	Mossolov
PIANOFORTE CONCERTO No. 2 in D minor	MacDowell
I. Larghetto calmato	
II. Presto giocoso	
III. Largo: Molto allegro	
Soloist: JESÚS MARÍA SANROMÁ	
TALES FROM THE VIENNA WOODS, Waltzes	Strauss
JEALOUSY, Gypsy Tango	Gade
RUSSIAN SAILORS' Dance from "Red Poppy"	Glière
STEINWAY PIANO	

SUNDAY, MAY 30, 1937

Programme 26

PROGRAMME

HEROIC MARCH	Saint-Saëns
PRELUDE to "Lohengrin"	Wagner
SONGS MY MOTHER TAUGHT ME	Dvořák
FESTIVAL OVERTURE on the Danish National Anthem	Tchaikovsky
(First performance in Boston)	
CONCERTO FOR FOUR PIANOS WITH ORCHESTRA	Bach
Soloists: HEINRICH GEBHARD	
ETHEL HUTCHINSON	
SELMA PELONSKY	
PAUL BREGOR	
LARGO from the Opera "Xerxes"	Handel
BALLET SUITE, "Nutteracker"	Tchaikovsky
Miniature Overture—Dance of the Sugar Fairy—Arabian Dance—	
Waltz of the Flowers	
ROSES FROM THE SOUTH, Waltzes	Strauss
DEEP RIVER	Arranged by Jaechia
AMERICAN FANTASY	Herbert
MASON AND HAMLIN PIANOS	

POPOVERS

THE FLIGHT OF THE BUMBLE-BEE. The insect is an enchanted prince, hero of Rimsky-Korsakoff's opera, "The Fairy Tale of Tsar Saltan."

AVE MARIA. In 1722, John Sebastian Bach completed a volume of twenty-four preludes and fugues, which he entitled "The Well-Tempered Clavier, in all the tones and semitones. . . . For the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement." More than a century later, Charles Gounod borrowed the first prelude in this book as an accompaniment, mated it with a melody of his own and a sacred text, and the "Ave Maria" resulted.

SILVER SHADOWS. Spaniards and Latin Americans inquiring of Charles Repper how he acquired his convincing skill with the tango, meet with surprises. The nearest he has come to acquiring it by travel is to move into a Back Bay studio building with a patio, and putting his imagination to work. Studied at Harvard University's

School of Music, under Spalding and Heilman. Grandfather was a music-loving surgeon in the U. S. Army in the Civil War.

"MAYTIME." Finding that the film version of this operetta uses so little of the original Romberg score, Mr. Fiedler thought this an opportune time to revive the missing tunes at the Pops.

SIXTH HUNGARIAN DANCE. Originally for piano, four hands.

LARGO. A pseudo-Negro spiritual has been made of this by adapting it to the words, "Going home." There are two conflicting stories of the origin of the melody, from two good authorities. Miss Alice Fletcher, distinguished collector of American Indian tribal music, is said to have been told by Dvořák that he took the tune from an Osage song which he heard in Iowa. William Arms Fisher, Boston composer, and once a teaching associate of Dvořák in a New York school, dissents. He sat in a box with the Czech composer when the symphony was first performed (in New York, Anton Seidel conducting). Fisher says Dvořák told him then that the largo and the rest of the symphony was wholly original.

EXTRA



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In the Village
Procession of the Sardar
Citronen WaltzJohann Strauss
Dance of the HoursPonchielli
DivertissementIbert
Drink to Me Only with Thine eyes
Arranged by Pochon
Entrance of the Little Fauns
Pierné
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
Jewels of the Madonna—Dance
of the Camorristi..Wolf-Ferrari
Largo (from Xerxes)Handel
Meditation (from Thaïs) Massenet
Marche MilitaireSchubert
March of the Little Lead Soldiers
Pierné
Malaguena (from Andalusian
Suite)Lecuona
Midsummer Night's Dream—
Overture.....Mendelssohn
Midsummer Night's Dream—
Wedding March....Mendelssohn
Mosquito DanceWhite
Natoma—Dagger Dance.....Herbert
Polonaise Militaire in A Major
Chopin
Piano Concerto No. 2 in D
MinorMacDowell
Soloist, J. M. Sanromá
Poet and Peasant Overture
Von Suppé
Pomp and Circumstance—March
Elgar
Prayer of ThanksgivingValerius
Prelude in C-sharp Minor
Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Rhapsody in Blue.....Gershwin
Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
The Sleeping Beauty Ballet—
WaltzTchaikowsky
Scherzo (from String Octet)
Mendelssohn
Song of India (from Sadko)
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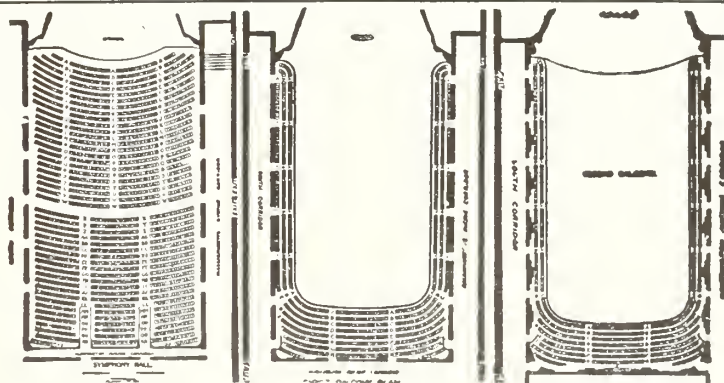
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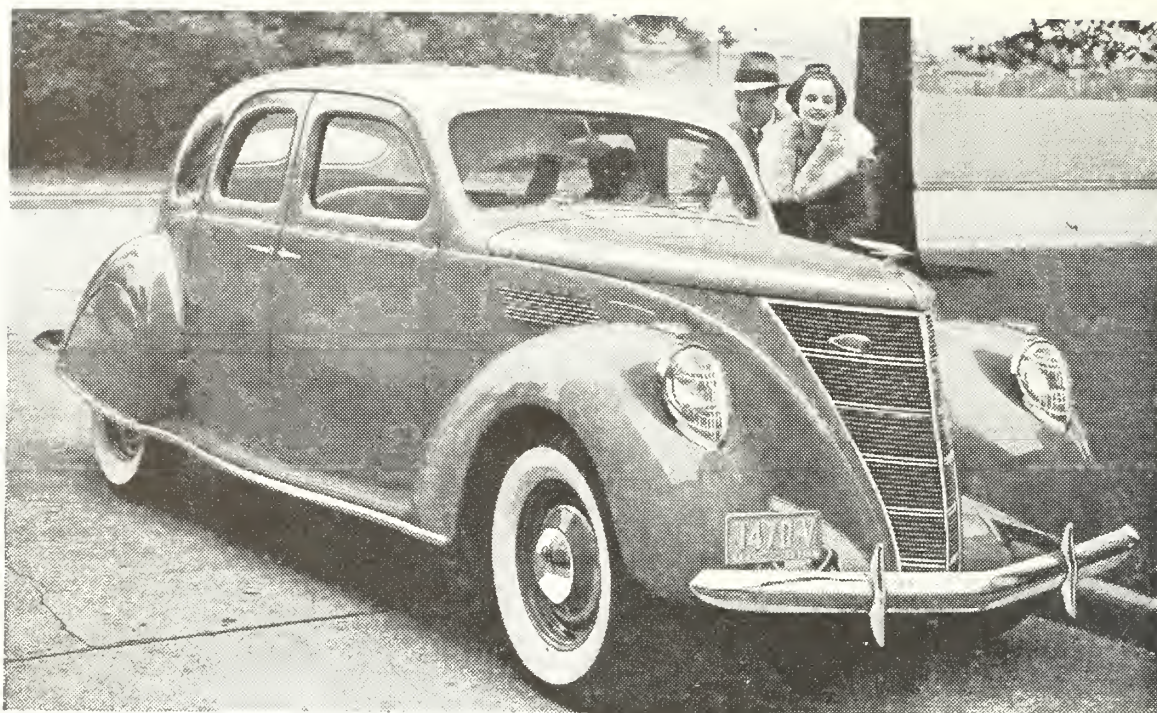
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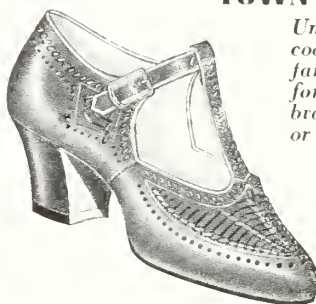
Not necessarily the exact models pictured below, but at least the three vital types should find a place in every smart wardrobe. A cool, comfortable shoe for town and country, an equally comfortable spectator or active sport shoe, and an attractive moderate to high heeled creation for dress. We've dozens of trig models to select from - in many colors and leathers, and a wide range of prices. And complimentary hosiery and handbags to give your ensemble that deft finishing touch.

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Programme 22

WEDNESDAY, MAY 26, 1937

Number 10

PROGRAMME

EL CAPITAN, March	Sousa
OVERTURE to "Euryanthe"	Weber
THE MUSIC BOX	Liadov
FINLANDIA, Symphonic Poem	Sibelius

HEJRE KATI, Hungarian Czardas	Hubay
PRELUDE to "The Deluge"	Saint-Saëns
Violin solo: JULIUS THEODOROWICZ	
OUVERTURE SOLENNELLE, "1812"	Tchaikovsky

SELECTION, "Maytime"	Romberg
NIGHT AND DAY	Porter
SIXTH HUNGARIAN DANCE	Brahms

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ARTHUR FIEDLER Smokes Juleps

Programme 23

THURSDAY, MAY 27, 1937

Number 10

BURROUGHS NEWSBOYS FOUNDATION NIGHT To benefit Agassiz Village, Summer Camp

PROGRAMME

ENTRANCE OF THE GUESTS INTO THE WARTBURG from "Tannhäuser"	Wagner
THE ROYAL FIREWORKS, Suite	Handel
Overture—Bourrée—The Peace—Rejoicing	
DANSE MACABRE, Symphonic Poem	Saint-Saëns
SLAVONIC DANCE No. 6 in A-flat major	Dvořák
BOLERO	Ravel

SARITA

SPANISH DANCER

Accompanist, RICARDO ROMERO

BULERIAS	F. Moscoso
Enter the gypsy-provocative yet aloof as she swirls to this Flamenco rhythm.	
FARRUCA	R. Romero
The hidden fires—the bravado and passion of the Gitana.	
SANJUANITO	R. Romero
A shy Indian girl from the high Sierras of Ecuador dons her fiesta costume and dances to a plaintive Indian air with a marked Spanish influence.	
GRANADA	A. Ross
Like the City it takes its name from—elegant and old, full of the gracious beauty of Spain.	
CRACKED ICE, A Miniature Rhapsody for Piano and Orchestra	Peggy Stuart
(Orchestrated by Ferde Grofé)	
MISS STUART, Pianist	
MALAGUEÑA	Lecuona-Grofé
WINTERGREEN FOR PRESIDENT, from "Of Thee I Sing"	Gershwin
STEINWAY PIANO	

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A Visiting Critic has his first Experience of Symphony Hall

By SAMUEL CHOTZINOFF

FINDING himself in Boston last Saturday night and being in a holiday mood, your correspondent drifted toward Symphony Hall, where the local orchestra and Dr. Koussevitzky were to play. . . .

New Yorkers have frequent occasions to admire Boston's illustrious orchestra, but to get its full flavor they should hear it in its home town and in the hall that is its natural habitat. In that beautiful auditorium, which seems like a copy of the Leipzig Gewandhaus, the stage encircles the band as economically as a chaste setting of a jewel. In depth exactly suited to the dimensions of the orchestra, this stage, in form and color, sets off the players and their leader to the highest advantage. For a background, golden organ pipes rise solemnly above horns and woodwinds, while in front, high up in the very middle of the proscenium arch, the eye is caught by a solitary name in bold letters — BEETHOVEN.

Acoustically the hall is a realization of the dream of all who delight in the peculiar individualities of orchestral instruments and the splendor of their massed sonority. Sound does not appear to travel toward the listener, but is instant and immediate. There is no effect of distance. The violins, the 'cellos, violas and basses impinge upon the ear as closely as if they are being played in a drawing room. Their tone quality is vivid. Perhaps the imperfections of an inferior band would be equally vivid in such a setting. But the brilliance and perfection of the Boston Symphony are flattered by this artful arrangement of walls and ceiling. Even the cackling, earthy E-flat clarinet in Berlioz's "Fantastic Symphony" sounded, for once, like an instrument fit to associate with the respectable members of a symphony orchestra.

If some generous patron of our Philharmonic-Symphony were some day to decide to build a hall for its use he could do no better than to imitate the acoustical properties of Symphony Hall, New York's only orchestra certainly deserves a proper arena which would reveal, without external hindrance, its own characteristics. With the Boston and New York orchestral habitations thus equally matched, we might then discover what it is that makes the Boston Symphony supreme.

— *New York Evening Post*, April 26, 1937.

FIFTY-SEVENTH SEASON, 1937-1938



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Raymond Allard

Collector's Item

In September, 1936, "The Boston Symphony Orchestra," by Gerome Brush, was placed on sale. Of an edition of five thousand, only five hundred books now remain. Copies are obtainable at the box office, and in the first balcony foyer where *original drawings are now on view.*

THE BOSTON SYMPHONY ORCHESTRA

By GEROME BRUSH

109 Charcoal portraits, with biographical sketches by the artist, \$1.50.

There are a few copies of a signed limited edition available at \$5.00.

Programme 24

FRIDAY, MAY 28, 1937

PROGRAMME

POMP AND CIRCUMSTANCE, March	Elgar
FÊTE DIEU À SÉVILLE from "Iberia"	Albeniz-Arbos
COUNTRY GARDENS	Grainger
BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss

THE MIKADO, Selection	Sullivan
LONDONDERRY AIR	Arranged by Grainger
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia	Saint-Saëns

Introduction and Royal March of the Lion

Cocks and Hens

Horses of Tartary (Fleet Animals)

Tortoises

The Elephant

Kangaroos

Personages with long ears

The Cuckoo in the depth of the forest

Pianists

The Swan (Solo violoncello, J. LANGENDOEN)

Finale

Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

OF THEE I SING, Selection	Gershwin
TO A WILD ROSE	MacDowell
STARS AND STRIPES FOREVER	Sousa

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"REQUEST NIGHT" at the POPS

SUNDAY EVENING, JUNE 6

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1

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3

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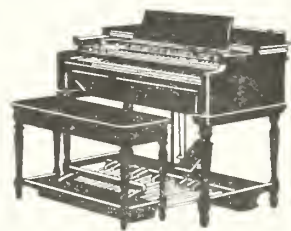
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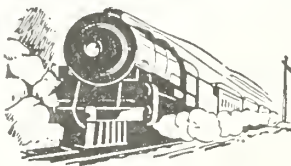
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20. Pol Roget 1926	6.75	3.50	70. G. H. Mumm's Extra Dry	6.00	3.50
30. Ackerman Dry Royal	3.50	2.00	80. Great Western Domestic	2.75	1.25
40. Vouvray Monopole 1928	3.50	2.00	90. CHAMPAGNE COCKTAIL for two	1.50	
50. Veuve Clicquot Yellow Label	6.00	3.50	(Bollinger Extra Dry)		

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1. Bordeaux Superieur Rouge De Luze	1.50	1.00	35. Zeltinger 1935 (Langenbach)	1.75	1.00
3. St. Julien 1929 De Luze	1.75	1.25	37. Sommerauer Schlossberg 1928	2.00	
5. Bordeaux Rouge (Eschenauer)	1.50	1.00	39. Erdener Treppchen 1934	2.50	

RHINE WINES

7. Niersteiner (Langenbach)	1.75	1.00	41. Maduro (Williams & Humbert)	1.75	.25
9. Rudesheimer 1934	2.00	1.25	43. Dry Sack (Williams & Humbert)	3.50	.40
11. Liebfraumilch 1934	2.25	1.25	45. Generoso (medium sweet) (Duff Gordon)	2.00	.25
13. Schloss Vollrads Cabinet 1935	2.50		47. Amontillado (pale and dry)	2.75	.30
15. Niersteiner (Guntrum)	2.00	1.25	49. Oloroso (rich and sweet)	3.25	.35

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17. Bordeaux Blanc (Eschenauer)	1.50	1.00	51. Bourgogne Blanc Montagny		
19. Sauternes 1929	2.25	1.50	(Louis Latour)	1.25	.75
21. Haut Sauternes 1929	2.00	1.25	53. Chablis (Louis Latour)	1.75	1.00
23. Graves Superieur 1929 De Luze	1.75	1.00	55. Meursault 1926 (Chanson Père et Fils)	2.50	1.25
25. Barsac 1929 De Luze	2.25	1.25			

ITALIAN

27. Petrurbani Orvieto	2.00	1.25	57. Macon 1926 (Chanson Père et Fils)	2.00	1.25
29. Martini & Rossi Chianti 1929	1.25	.75	59. Pommard 1926	2.25	1.25
31. Brolio Chianti Red	1.25	.75	61. Fleurie 1929 (Louis Latour)	1.75	1.00

ALSATIAN

33. Gewurztraminer 1935	2.00	1.25	63. Chateauf-neuf-du-Pape 1929	2.00	1.25
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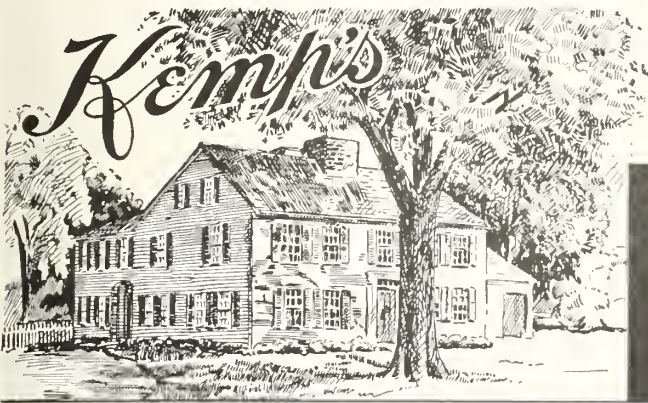
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SATURDAY, MAY 29, 1937

Programme 25

PROGRAMME

LOHENGRIN, Introduction to Act III	Wagner
SYMPHONY No. 5 in E minor, Second Movement	Tchaikovsky
Andante Cantabile	
SPANISH DANCE No. 2 from "La Vida Breve"	de Falla
SOVIET IRON WORKS	Mossolov
<hr/>	
PIANOFORTE CONCERTO No. 2 in D minor	MacDowell
I. Larghetto calmato	
II. Presto giocoso	
III. Largo; Molto allegro	
Soloist: JESÚS MARÍA SANROMÁ	
<hr/>	
TALES FROM THE VIENNA WOODS, Waltzes	Strauss
JEALOUSY, Gypsy Tango	Gade
RUSSIAN SAILORS' Dance from "Red Poppy"	Glière

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THE FIFTY-SECOND YEAR

THE Pops date back to the summer of 1885 when the Boston Symphony Orchestra was only four years old. There was then started the project of a supplementary series of concerts of popular character to suit the warmer season. They were modeled after the "Bilse" Concerts of Berlin; the formal rows of seats were removed and tables were installed.

The Pops have flourished from that day to this, and have grown in favor with every season. In 1900 the Boston Symphony Orchestra left the old Music Hall, its original home on Hamilton Place, and moved to its own splendid auditorium, Symphony Hall, then just completed. The Pops have had many conductors, notably Franz Kneisel, Timothée Adamowski, André Maquarre, Gustave Strube. The last three conductors have been Agide Jacchia, Alfredo Casella, and Arthur Fiedler, under whom the Pops have taken on youthful vitality and abounding popularity.

These concerts have had their part in increasing the clientele of the Symphony season, and in yielding both social and musical pleasures to thousands of people, young and old. Last season the 51st year broke all records for attendance, the audiences totaling over 98,000.

SUNDAY, MAY 30, 1937

Programme 26

PROGRAMME

HEROIC MARCH	Saint-Saëns
PRELUDE to "Lohengrin"	Wagner
SONGS MY MOTHER TAUGHT ME	Dvořák
FESTIVAL OVERTURE on the Danish National Anthem	Tchaikovsky
(First performance in Boston)	

CONCERTO FOR FOUR PIANOS WITH ORCHESTRA Bach

Soloists: HEINRICH GEBHARD

ETHEL HUTCHINSON

SELMA PELONSKY

PAUL BREGOR

LARGO from the Opera "Xerxes" Handel

BALLET SUITE, "Nutteracker" Tchaikovsky

Miniature Overture—Dance of the Sugar Fairy—Arabian Dance—
Waltz of the Flowers

ROSES FROM THE SOUTH, Waltzes Strauss

DEEP RIVER Arranged by Jacchia

AMERICAN FANTASY Herbert

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*Chairman of Friends of the
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THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

MONDAY, MAY 31, 1937

Programme 27

PROGRAMME

HIGH SCHOOL CADETS, March Sousa
OVERTURE to "The Barber of Seville" Rossini
PANADEROS, Spanish Dance Glazomov
HUNGARIAN CZARDAS, "Ghost of the Warrior" Grossman

SUITE from "Carmen" Bizet
Aragonaise—Gypsy Dance

MINUET (String Orchestra) Bolzoni
OVERTURE to "William Tell" Rossini

HANS WIENER And His Dance Group, with Orchestra

SPANISH SUITE:

1. Enticement—Hans Wiener and the Group (De Falla)
2. Dream —Hans Wiener (Turina)
3. Orgy —Hans Wiener and the Group (Turina)

hollywood div-O-rtisement in four quick "takes" Ibert

1. The Shot in the Studio
2. Exposure at the Church
3. Prevue in the Home
4. Jubilee on the Beach

TUESDAY, JUNE 1, 1937

Programme 28

PROGRAMME

MARCH, "Sambre et Meuse" Planquette
OVERTURE, "The Roman Carnival" Berlioz
TURKISH MARCH from "The Ruins of Athens" Beethoven
FANTASIA, "La Bohème" Puccini

ESPAÑA, Rhapsody Chabrier
MOLLY ON THE SHORE Grainger
ARTISTS' LIFE, Waltzes Strauss

HANS WIENER And His Dance Group, with Orchestra

PICTURES AT AN EXHIBITION Moussorgsky-Ravel

The Pictures:

- Gnomus
- Old Castle
- Children at Play in the Tuileries
- Bydlo
- Hen and Chickens
- Samuel Goldenberg and Schmuyle
- Market Scene in Limoges
- Catacombs
- Baba-Yaga (Witch Dance)
- The Great Gate at Kiev

POPOVERS

"MAYTIME." Finding that the film version of this operetta uses so little of the original Romberg score, Mr. Fiedler thought this an opportune time to revive the missing tunes at the Pops.

SIXTH HUNGARIAN DANCE. Originally for piano, four hands.

THE ROYAL FIREWORKS. Handel composed this suite by command of King George II. of England. The composer was instructed to prepare music that should help make the celebration of the Peace of Aix-la-Chapelle the greatest celebration of peace in the history of the nation. At the time, Handel enjoyed such favor in England, that 12,000 people crowded to the public rehearsal of the music, and paid two shillings, sixpence for the privilege. When the actual performance came, a tremendous display of fireworks, intended to dominate the celebration, was badly botched. Handel's music saved the day, and the King's honor. The orchestra itself supplied musical fireworks, there being in it 40 trumpets, 20

French horns, 16 each of oboes and bassoons, 8 pairs of kettledrums, 12 side-drums, and large quotas of flutes and fifes.

IBERIA. In its original form as a piano suite, "Iberia" bears the names of several Spanish localities to give programmatic hints.

The orchestrator, E. Fernandez Arbos, was concertmaster of the Boston Symphony Orchestra, 1903-04, and guest conductor in 1929. At present he is a refugee from the Spanish War.

DANSE MACABRE. Saint-Saëns here gives a faithful orchestral narration of the events of Henri Cazalis's poem describing what happens in a cemetery when "Death plays a dance tune, Zig and Zig and Zig, on his fiddle." Harp notes betoken the tolling of midnight. Then Death tunes his fiddle—in the minor. Use of harmonics in the orchestra's strings lends eeriness to the tuning. The xylophone creates the effect of skeletons stealing forth and waltzing. With the voice of the oboe, one hears the cock crow his signal of dawn. The skeletons scamper away and are quiet.

EXTRA



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There are now 40 brilliant red seal records by this orchestra. For the complete list see next to last page of this programme. Your favorite is there. . . . The Poet and Peasant, Ibert's Divertissement, Marche Slave, Meditation from Thaïs, The Carioca, Marche Militaire, etc. Note especially the current May recording, "Jewels of the Madonna." On sale at any of the R C A Victor dealer stores listed below.



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CarioocaYoumans
ContinentalConrad
Cavalleria Rusticana—IntermezzoMascagni
Caucasian Sketches Ippolitov-Ivanoff
In the Village
Procession of the Sardar
Citronen WaltzJohann Strauss
Dance of the HoursPonchielli
DivertissementIbert
Drink to Me Only with Thine eyes
Arranged by Pochon
Entrance of the Little Fauns
Pierné
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
Jewels of the Madonna—Dance
of the Camorristi...Wolf-Ferrari
Largo (from Xerxes)Handel
Meditation (from Thaïs) Massenet
Marche MilitaireSchubert
March of the Little Lead Soldiers
Pierné
Malaguena (from Andalusian
Suite)Lecuona
Midsummer Night's Dream—
Overture.....Mendelssohn
Midsummer Night's Dream—
Wedding March...Mendelssohn
Mosquito DanceWhite
Natoma—Dagger Dance....Herbert
Polonaise Militaire in A Major
Chopin
Piano Concerto No. 2 in D
MinorMacDowell
Soloist, J. M. Sanromá
Poet and Peasant Overture
Von Suppé
Pomp and Circumstance—March
Elgar
Prayer of Thanksgiving ...Valerius
Prelude in C-sharp Minor
Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Rhapsody in Blue.....Gershwin
Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
The Sleeping Beauty Ballet—
WaltzTchaikowsky
Scherzo (from String Octet)
Mendelssohn
Song of India (from Sadko)
Rimsky-Korsakoff
Thunder and Lightning—Polka
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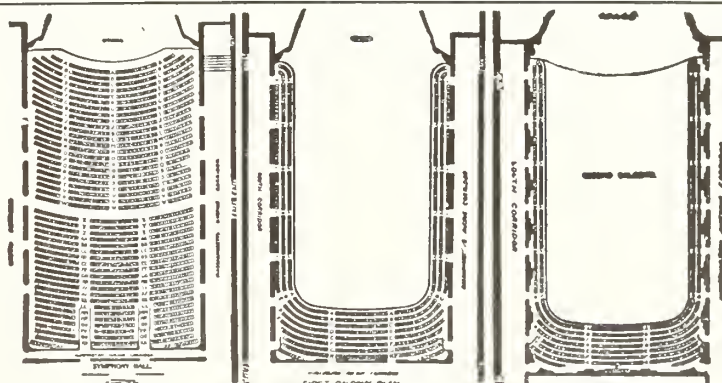
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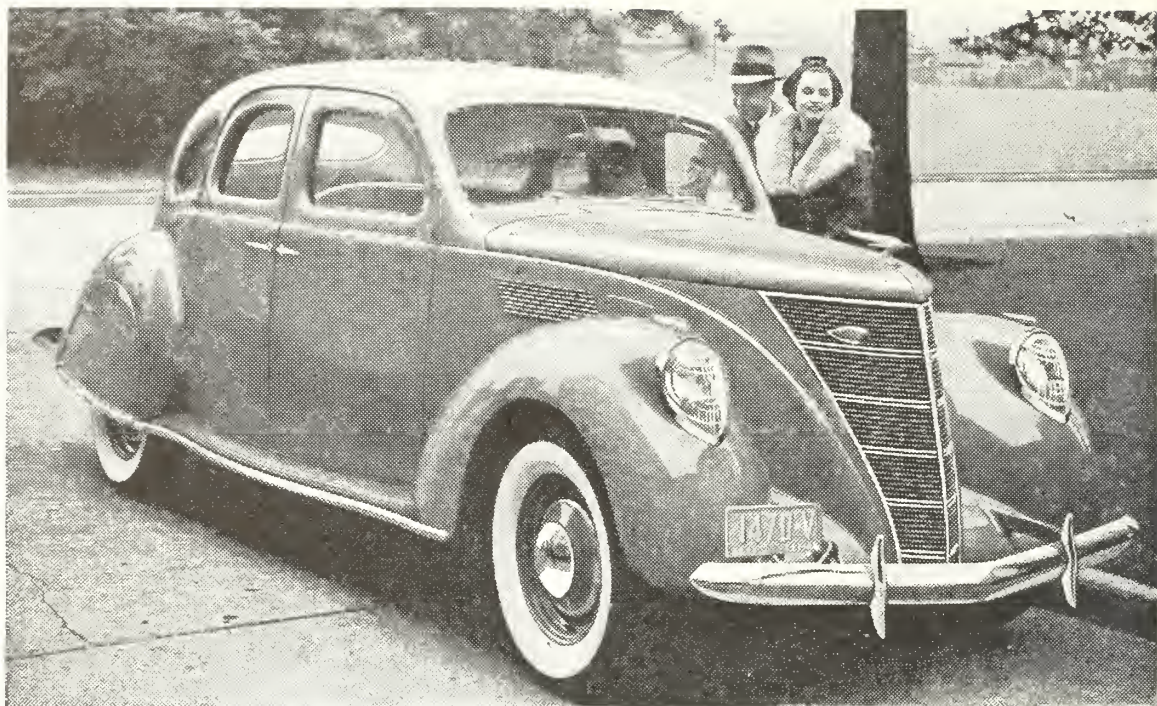
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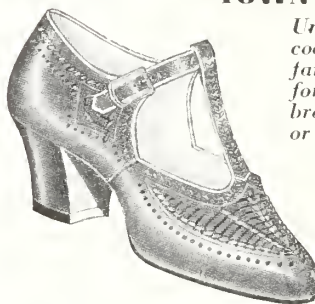
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Programme 24

FRIDAY, MAY 28, 1937

Number 11

PROGRAMME

POMP AND CIRCUMSTANCE, March	Elgar
FÊTE DIEU À SÉVILLE from "Iberia"	Albeniz-Arbos
COUNTRY GARDENS	Grainger
BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
THE MIKADO, Selection	Sullivan
LONDONDERRY AIR	Arranged by Grainger
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia	Saint-Saëns
Introduction and Royal March of the Lion	
Cocks and Hens	
Horses of Tartary (Fleet Animals)	
Tortoises	
The Elephant	
Kangaroos	
Personages with long ears	
The Cuckoo in the depth of the forest	
Pianists	
The Swan (Solo violoncello, J. LANGENDOEN)	
Finale	
Pianos: JESUS MARIA SANROMA—LEO LITWIN	
OF THEE I SING, Selection	Gershwin
TO A WILD ROSE	MacDowell
STARS AND STRIPES FOREVER	Sousa

STEINWAY PIANOS

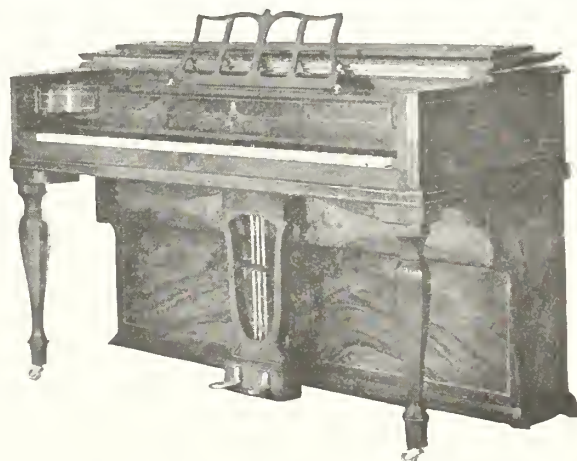
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ARTHUR FIEDLER Smokes Juleps

Programme 25

SATURDAY, MAY 29, 1937

Number 11

COLBY JUNIOR COLLEGE NIGHT PROGRAMME

LOHENGRIN, Introduction to Act III	Wagner
SYMPHONY No. 5 in E minor, Second Movement	Tchaikovsky
Andante Cantabile	
SPANISH DANCE No. 2 from "La Vida Breve"	de Falla
SOVIET IRON WORKS	Mossolov
PIANOFORTE CONCERTO No. 2 in D minor	MacDowell
I. Larghetto calmato	
II. Presto giocoso	
III. Largo; Molto allegro	
Soloist: JESÚS MARÍA SANROMÁ	
COLBY JUNIOR COLLEGE CHORUS	
"There Stands a Famous School"	Words by Mildred Messer, '35
1934 Class Day Song	Music by Marguerite Creighton, '35
"White and Blue"	Words by Enid Kierman, '34
"Each Saturday Night" and "Stein Song"	Music by Stella Louise Hart, '34
"Spiritus Sanctus"	Words by Winifred White, '32
Alma Mater	Music by Marguerite Sherwin, '32
	Words and Music by Natalie Bradstreet, '34 and Winifred White, '32
	Words by Howard C. Robbins
	Music by Elizabeth Gay, '34
	Words and Music by Enid Kierman, '34
TALES FROM THE VIENNA WOODS, Waltzes	Strauss
JEALOUSY, Gypsy Tango	Gade
RUSSIAN SAILORS' Dance from "Red Poppy"	Glère

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A Visiting Critic has his first Experience of Symphony Hall

By SAMUEL CHOTZINOFF

FINDING himself in Boston last Saturday night and being in a holiday mood, your correspondent drifted toward Symphony Hall, where the local orchestra and Dr. Koussevitzky were to play. . . .

New Yorkers have frequent occasions to admire Boston's illustrious orchestra, but to get its full flavor they should hear it in its home town and in the hall that is its natural habitat. In that beautiful auditorium, which seems like a copy of the Leipzig Gewandhaus, the stage encircles the band as economically as a chaste setting of a jewel. In depth exactly suited to the dimensions of the orchestra, this stage, in form and color, sets off the players and their leader to the highest advantage. For a background, golden organ pipes rise solemnly above horns and woodwinds, while in front, high up in the very middle of the proscenium arch, the eye is caught by a solitary name in bold letters — BEETHOVEN.

Acoustically the hall is a realization of the dream of all who delight in the peculiar individualities of orchestral instruments and the splendor of their massed sonority. Sound does not appear to travel toward the listener, but is instant and immediate. There is no effect of distance. The violins, the 'cellos, violas and basses impinge upon the ear as closely as if they are being played in a drawing room. Their tone quality is vivid. Perhaps the imperfections of an inferior band would be equally vivid in such a setting. But the brilliance and perfection of the Boston Symphony are flattered by this artful arrangement of walls and ceiling. Even the cackling, earthly E-flat clarinet in Berlioz's "Fantastic Symphony" sounded, for once, like an instrument fit to associate with the respectable members of a symphony orchestra.

If some generous patron of our Philharmonic-Symphony were some day to decide to build a hall for its use he could do no better than to imitate the acoustical properties of Symphony Hall, New York's only orchestra certainly deserves a proper arena which would reveal, without external hindrance, its own characteristics. With the Boston and New York orchestral habitations thus equally matched, we might then discover what it is that makes the Boston Symphony supreme.

— *New York Evening Post*, April 26, 1937.

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Collector's Item

In September, 1936, "The Boston Symphony Orchestra," by Gerome Brush, was placed on sale. Of an edition of five thousand, only five hundred books now remain. Copies are obtainable at the box office, and in the first balcony foyer where *original drawings are now on view.*

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Programme 26

SUNDAY, MAY 30, 1937

Number 11

PROGRAMME

HEROIC MARCH	Saint-Saëns
PRELUDE to "Lohengrin"	Wagner
SONGS MY MOTHER TAUGHT ME	Dvořák
FESTIVAL OVERTURE on the Danish National Anthem	Tchaikovsky
(First performance in Boston)	

CONCERTO FOR FOUR PIANOS WITH ORCHESTRA	Bach
Soloists: HEINRICH GEBHARD	
ETHEL HUTCHINSON	
SELMA PELONSKY	
PAUL BREGOR	

LARGO from the Opera "Xerxes"	Handel
BALLET SUITE, "Nutteracker"	Tchaikovsky
Miniature Overture—Dance of the Sugar Fairy—Arabian Dance—	
Waltz of the Flowers	

ROSES FROM THE SOUTH, Waltzes	Strauss
DEEP RIVER	Arranged by Jacchia
AMERICAN FANTASY	Herbert

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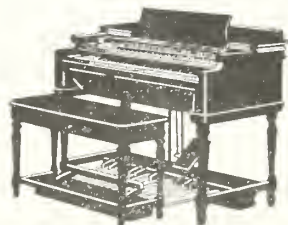
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Langenbach Rhine & Moselle

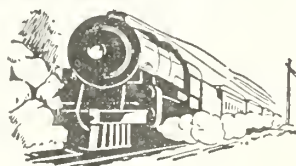
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19. Sauternes 1929 "	2.25	1.50
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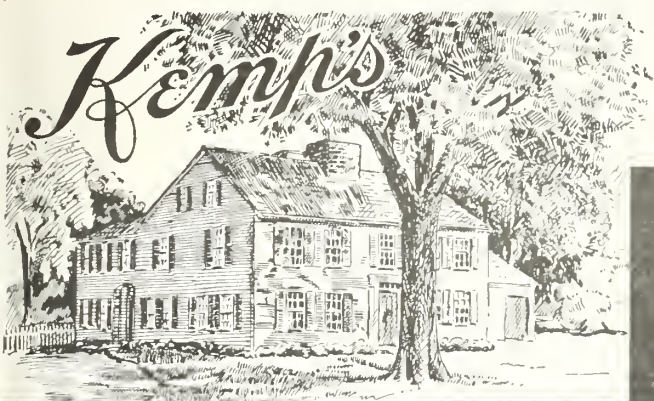
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MONDAY, MAY 31, 1937

Programme 27

PROGRAMME

HIGH SCHOOL CADETS, March	Sousa
OVERTURE to "The Barber of Seville"	Rossini
PANADEROS, Spanish Dance	Glazounov
HUNGARIAN CZARDAS, "Ghost of the Warrior"	Grossman

SUITE from "Carmen"	Bizet
Aragonaise—Gypsy Dance	
MINUET (String Orchestra)	Bolzoni
OVERTURE to "William Tell"	Rossini

HANS WIENER And His Dance Group, with Orchestra

SPANISH SUITE:

1. Enticement—Hans Wiener and the Group	(De Falla)
2. Dream —Hans Wiener	(Turina)
3. Orgy —Hans Wiener and the Group	(Turina)

hollywood div-O-rtisement—a Dance Satire in four "takes" by Hans Wiener
Music by Ibert

1. The Shot in the Studio
2. Exposure at the Church
3. Prevue in the Home
4. Jubilee on the Beach

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THE Pops date back to the summer of 1885 when the Boston Symphony Orchestra was only four years old. There was then started the project of a supplementary series of concerts of popular character to suit the warmer season. They were modeled after the "Bilse" Concerts of Berlin; the formal rows of seats were removed and tables were installed.

The Pops have flourished from that day to this, and have grown in favor with every season. In 1900 the Boston Symphony Orchestra left the old Music Hall, its original home on Hamilton Place, and moved to its own splendid auditorium, Symphony Hall, then just completed. The Pops have had many conductors, notably Franz Kneisel, Timothée Adamowski, André Maquarre, Gustave Strube. The last three conductors have been Agide Jacchia, Alfredo Casella, and Arthur Fiedler, under whom the Pops have taken on youthful vitality and abounding popularity.

These concerts have had their part in increasing the clientele of the Symphony season, and in yielding both social and musical pleasures to thousands of people, young and old. Last season the 51st year broke all records for attendance, the audiences totaling over 98,000.

TUESDAY, JUNE 1, 1937

Programme 28

PROGRAMME

MARCH, "Sambre et Meuse"	Planquette
OVERTURE, "The Roman Carnival"	Berlioz
TURKISH MARCH from "The Ruins of Athens"	Beethoven
FANTASIA, "La Bohème"	Puccini
ESPAÑA, Rhapsody	Chabrier
MOLLY ON THE SHORE	Grainger
ARTISTS' LIFE, Waltzes	Strauss

HANS WIENER And His Dance Group, with Orchestra

PICTURES AT AN EXHIBITION Moussorgsky-Ravel

The Pictures:

Gnomus
Old Castle
Children at Play in the Tuileries
Bydlo
Hen and Chickens
Samuel Goldenberg and Schmuyle
Market Scene in Limoges
Catacombs
Baba-Yaga (Witch Dance)
The Great Gate at Kiev

An orchestra of the size and quality of the Boston Symphony Orchestra cannot be maintained on the proceeds realized from the sale of seats although incidental revenues such as that from broadcasting, royalties on Victor Records and endowment funds help materially to increase operating income. The Orchestra has always been blessed in its friendships and for the last three years the gap between operating income and expense has been filled by gifts from the Friends of the Orchestra whose membership consists of lovers of music not only in Boston but in New York, Providence and other cities where the Orchestra gives concerts, and even from London and Paris where the fame of our Orchestra reaches. The Orchestra is dependent on such support for its continuance.

The sole and earnest purpose of the Society of Friends of the Orchestra is to provide the best in orchestral music in the best possible manner and all who care to join in furthering this object are invited to enroll as members.

To enroll as a Friend of the Orchestra, simply make out a cheque to Boston Symphony Orchestra, for whatever amount you care to contribute and mail it to E. B. DANE, Esquire, Treasurer, 6 Beacon Street, Boston, or leave your contribution at the Box Office. There is no minimum enrollment fee.

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Chairman of Friends of the
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THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

WEDNESDAY, JUNE 2, 1937

Programme 29

PROGRAMME

MARCH, "Blue White"	Schmidt
OVERTURE to "Der Freischütz"	Weber
WALTZ, "Briar Rose"	Tchaikovsky
COSSACKS' DANCE from "Mazeppa"	Tchaikovsky
<hr/>	
PRELUDE to "The Afternoon of a Faun"	Debussy
AIR (for String Orchestra)	Bach
OVERTURE to "The Flying Dutchman"	Wagner

HANS WIENER And His Dance Group, with Orchestra

SPANISH SUITE:

1. Enticement Hans Wiener and the Group (De Falla)
2. Dream Hans Wiener (Turina)
3. Orgy Hans Wiener and the Group (Turina)

hollywood div-O-rtisement—a Dance Satire in four "takes" by Hans Wiener

1. The Shot in the Studio Music by Ibert
2. Exposure at the Church
3. Prevue in the Home
4. Jubilee on the Beach

THURSDAY, JUNE 3, 1937

Programme 30

PROGRAMME

WEDDING MARCH, from "A Midsummer Night's Dream"	Mendelssohn
OVERTURE to "Sakuntala"	Goldmark
FUGATO on a Well-Known Theme	McBride
VIENNA BLOOD, Waltzes	Strauss
FINALE from the Fourth Symphony	Tchaikovsky

Allegro con fuoco

THE MASTERSINGERS OF NUREMBERG, Selections from

Act III Wagner

SOUVENIR OF MOSCOW, for Violin with Orchestra Wieniawski

Soloist: EVA STARK

TRIANA, from the Suite "Iberia" Albeniz-Arbos

NIGHT AND DAY Porter

BACCHANALE from "Faust" Gounod

POPOVERS

IBERIA. In its original form as a piano suite, "Iberia" bears the names of several Spanish localities to give programmatic hints.

The orchestrator, E. Fernandez Arbos, was concert-master of the Boston Symphony Orchestra, 1903-04, and guest conductor in 1929. At present he is a refugee from the Spanish War.

DANSE MACABRE. Saint-Saëns here gives a faithful orchestral narration of the events of Henri Cazalis's poem describing what happens in a cemetery when "Death plays a dance tune, Zig and Zig and Zig, on his fiddle." Harp notes betoken the tolling of midnight. Then Death tunes his fiddle—in the minor. Use of harmonics in the orchestra's strings lends eeriness to the tuning. The xylophone creates the effect of skeletons stealing forth and waltzing. With the voice of the oboe, one hears the cock crow his signal of dawn. The skeletons scamper away and are quiet.

ANIMALS' CARNIVAL. Among the abundant witty touches of Saint-Saëns herein: The representation of wild horses mimics pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid pace in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

HEROIC MARCH. Originally written as a cantata with orchestral accompaniment, for a charitable fund during the Franco-Prussian War, in which Saint-Saëns served as a private soldier. A month later the composer presented this purely orchestral version. The second theme is suggestive of weeping for the slain in battle.

FESTIVAL OVERTURE. "My Danish Overture . . . is effective and, from a musical standpoint, far superior to '1812.'"—Letter of Tchaikovsky.

E X T R A



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Mascagni
Caucasian Sketches Ippolitov-Ivanoff
In the Village
Procession of the Sardinians
Citronen WaltzJohann Strauss
Dance of the HoursPonchielli
DivertissementIbert
Drink to Me Only with Thine eyes
Arranged by Pochon
Entrance of the Little FaunsPierné
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
Jewels of the Madonna—Dance
of the Camorristi...Wolf-Ferrari
Largo (from Xerxes)Handel
Meditation (from Thaïs) Massenet
Marche MilitaireSchubert
March of the Little Lead Soldiers
Pierné
Malaguena (from Andalusian
Suite)Lecuona
Midsummer Night's Dream—
Overture.....Mendelssohn
Midsummer Night's Dream—
Wedding March...Mendelssohn
Mosquito DanceWhite
Natoma—Dagger Dance.....Herbert
Polonaise Militaire in A Major
Chopin
Piano Concerto No. 2 in D
MinorMacDowell
Soloist, J. M. Sanromá
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Von Suppé
Pomp and Circumstance—March
Elgar
Prayer of ThanksgivingValerius
Prelude in C-sharp Minor
Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Rhapsody in Blue.....Gershwin
Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
The Sleeping Beauty Ballet—
WaltzTchaikowsky
Scherzo (from String Octet)
Mendelssohn
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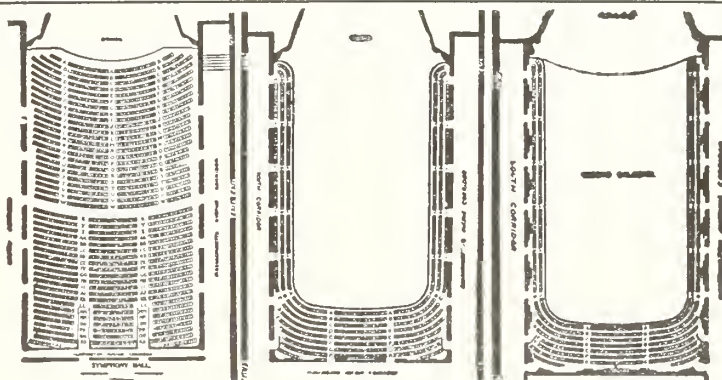
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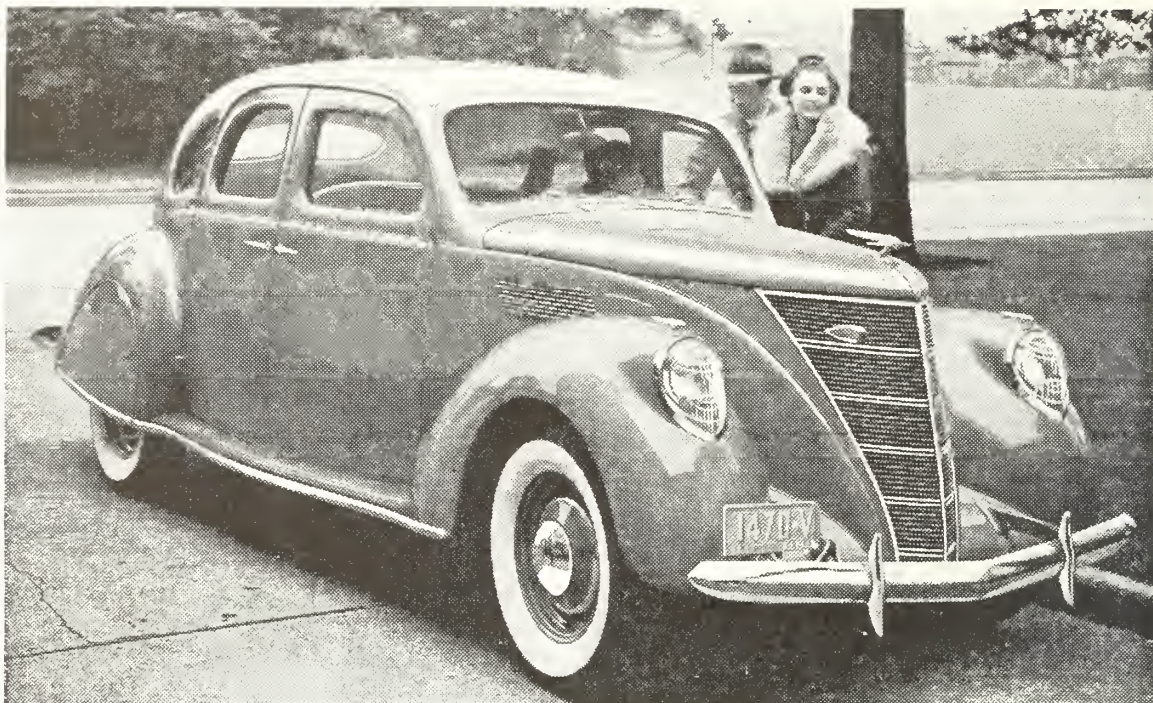
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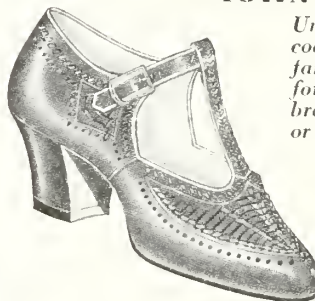
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J. J. BROSNAHAN, Treas.

Programme 27

MONDAY, MAY 31, 1937

Number 12

PROGRAMME

HIGH SCHOOL CADETS, March	Sousa
OVERTURE to "The Barber of Seville"	Rossini
PANADEROS, Spanish Dance	Glazounov
HUNGARIAN CZARDAS, "The Warrior's Spirit"	Grossman
SUITE from "Carmen"	Bizet

Aragonaise—Gypsy Dance

MINUET (String Orchestra)	Bolzoni
OVERTURE to "William Tell"	Rossini

HANS WIENER And His Dance Group, with Orchestra

SPANISH SUITE Choreography by Hans Wiener

Enticement—HANS WIENER DeFalla
Estelle Kibbe, Kathryn Pope, Dorothy Sammis, Dorothy Wood

Dream —HANS WIENER Turina

Orgy —HANS WIENER Turina

Paul Arthur, John Dunham, Gregory MacDougall, Henry Patchen
Estelle Kibbe, Kathryn Pope, Anita Rafey, Dorothy Sammis,
Dorothy Wood

HOLLYWOOD DIV-ORTISSEMENT

Dance Satire in Four "Takes"—HANS WIENER

Music by JACQUES IBERT

THE SHOT IN THE STUDIO. The Big Moment between the Hero and the Vamp is too realistic for the long-suffering wife.

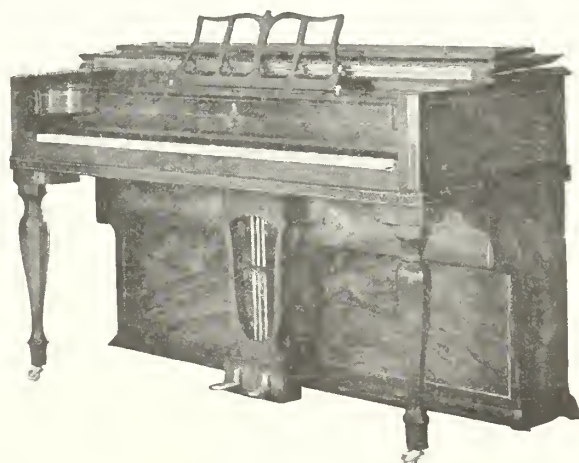
(Programme continued on page following)

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ARTHUR FIEDLER Smokes Juleps

EXPOSURE AT THE CHURCH. The Hero and his Vamp Bride are demolished by the Autograph Hunters. The Cloak-and-Suit Girl salvages him in exchange for a wedding ring.

PREVUE IN THE HOME. The Hero interrupts his third bridal party by trespassing on the Butler's property. She is forcibly removed.

JUBILEE ON THE BEACH. The Butler enters his property in the Bathing Beauty contest. The prize is a surprise and all ends well until—

CAST (in order of appearance)

Director	Paul Arthur	Reporters	Henry Patchen, Gregory MacDougall
Cameraman	John Dunham	Policeman	Forrest Thornburg
Vamp	Estelle Kibbe	Parlormaid	Kathryn Pope
Her Mother	Peggy Bonschnr	Butler	Russell Curry
Hero	HANS WIENER	Lifeguard	Gregory MacDougall
First Wife	Abida Gulick	Nurserymaid	Julia Jellene
Cloak-and-Suit Girl	Dorothy Sammis	Children	Nancy Cohen, Glory Cotting, Christel Joneleit, Esther Rosenblatt
Girl Friend	Ethel Goldberg	Bathing Beauties	Betty Caplan, Kay Dunham, Carol Kaffenburgh, Betty Prescott, Margery Sanford, Dorothea Walsh
Bridesmaids	Anita Rafey, Mildred Simons	Beachcombers	Eleanor Adama, Deborah Barron, Evelyn Chaimison, Ruth Culbertson, Lily Ann Farrar, Alice Furbish, Ethel Gordon, Selma Lind, Adele Hooper, Elinor Pope, Selma Shopnik, Lilian Toubar
Autograph Hunters			
Schoolgirls	Adele Hooper, Carol Kaffenburgh, Margery Sanford, Dorothea Walsh		
Ladies of the Press	Eleanor Adams, Betty Caplan, Ruth Culbertson, Julia Jellene, Selma Lind, Selma Shopnik		
Ladies of Leisure	Deborah Barron, Evelyn Chaimison, Alice Furbish, Ethel Gordon, Elinor Pope, Lilian Toubar		

Choreography by Hans Wiener

Costumes designed by Katrine Hooper

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PROGRAMME

MARCH, "Sambre et Meuse"	Planquette
OVERTURE, "The Roman Carnival"	Berlioz
TURKISH MARCH from "The Ruins of Athens"	Beethoven
FANTASIA, "La Bohème"	Puccini
ESPAÑA, Rhapsody	Chabrier
MOLLY ON THE SHORE	Grainger
ARTISTS' LIFE, Waltzes	Strauss

HANS WIENER And His Dance Group, with Orchestra

PICTURES AT AN EXHIBITION* Moussorgsky-Ravel
(By Request)

Choreographic Suite in Five Promenades and Ten Pictures by HANS WIENER

PROMENADES

CHARACTERS OF THE PROMENADES			
The Lady with the Baedeker	Peggy Bonschur	The Anxious Mother	Ella Frankfurter
The Belle	Kay Dunham	Her Children	Marcia Ravreby
Her Flirtatious Friend	Betty Prescott		Esther Waters
Zipfel	Himself	The Art Student	Betty Caplan
Zipfel's Mistress	Isabel Pope	The Museum Guide	George Vincent
The Deaf Lady	Adele Hooper	The Gallant	Russell Curry

PICTURES

GNOMUS Hans Wiener
Gnomus emerges from the heart of the mountain. His tentacles have no place in the sun.

OLD CASTLE Estelle Kibbe, Kathryn Pope, Dorothy Sammis,
Dorothy Wood
The castle descends from her hill. Her towers shine in the moon. The lives which have flowed through her arteries rise to the surface.

CHILDREN AT PLAY IN THE TUILLERIES
The Governesses Adele Hooper, Mildred Simons
The Children Julia Jelleme, Nancy Cohen, Glory Cotting, Christel Joneleit,
Esther Rosenblatt, Selma Shopnik
But play is not always fun.

BYDLO Paul Arthur, John Dunham, Gregory MacDougall,
Henry Patchen
Oxcart of Poland, symbol of ceaseless labor, yields toll to the exacting soil. Wheels turn heavily without respite.

HEN AND CHICKENS
The Hen Mildred Simons
The Chickens Nancy Cohen, Glory Cotting, Christel Joneleit,
Esther Roseblatt
Freedom is too enormous when the shell first breaks. There is safety in mother's feathers.

SAMUEL GOLDENBERG AND
SCHMUYLE Hans Wiener, Paul Arthur
Fat prosperity is pursued by the scrawny poor. But the rich stay rich because they are adamant.

MARKET SCENE IN LIMOGES . Hans Wiener, Kathryn Pope
Apple-selling in Limoges means many things.

CATACOMBS
The Spirit Estelle Kibbe
The Wall Peggy Bonschur, Mildred Simons, Anita Rafey.
The pagan escapes from the tomb, craving light. She is pursued by the merciless morality of the Early Christian Church, who hems her in with cruelty masked by pity.

WITCH DANCE Hans Wiener, Paul Arthur, Kathryn Pope, Dorothy Sammis,
Dorothy Wood
Baba Yaga, the Ancient One, repays the adoration of the young witches with bitter hate, but forces them to keep the cauldron going.

THE GREAT GATES OF KIEV
The Ikons Hans Wiener, John Dunham, Henry Patchen, Gregory
MacDougall, Forrest Thornburg, Estelle Kibbe, Kathryn
Pope, Anita Rafey, Dorothy Sammis, Dorothy Wood
The Peasants Eleanor Adams, Peggy Bonschur, Deborah Barron, Betty
Caplan, Evelyn Chaimison, Ruth Culbertson, Alice Furbish,
Ethel Goldberg, Ethel Gordon, Alida Gulick, Adele Hooper,
Katrine Hooper, Julia Jelleme, Carol Kaffenburgh, Selma
Lind, Elmor Pope, Margery Sanford, Selma Shopnik, Lilian
Toubar, Dorothea Walsh

The Cathedral bells peal in the festival. The Ikons descend from their niches to bless the peasants.

Costumes designed by Hans Wiener

*By permission of Serge Koussevitzky

The American Institute of Architects Convention, and the Firnabank Club have taken groups of tables



Collector's Item

In September, 1936, "The Boston Symphony Orchestra," by Gerome Brush, was placed on sale. Of an edition of five thousand, only five hundred books now remain. Copies are obtainable at the box office, and in the first balcony foyer where *original drawings are now on view*.

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By GEROME BRUSH

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There are a few copies of a signed limited edition available at \$5.00.

Programme 29

WEDNESDAY, JUNE 2, 1937

PROGRAMME

MARCH, "Blue White"	Schmidt
OVERTURE to "Der Freischütz"	Weber
WALTZ, "Briar Rose"	Tchaikovsky
COSSACKS' DANCE from "Mazeppa"	Tchaikovsky

PRELUDE to "The Afternoon of a Faun"	Debussy
AIR (for String Orchestra)	Bach
OVERTURE to "The Flying Dutchman"	Wagner

HANS WIENER And His Dance Group, with Orchestra

SPANISH SUITE:

- | | | |
|---------------|-------------------------------------|------------|
| 1. Enticement | Hans Wiener and the Group | (De Falla) |
| 2. Dream | Hans Wiener | (Turina) |
| 3. Orgy | Hans Wiener and the Group | (Turina) |

hollywood div-Ortisement—a Dance Satire in four "takes" by Hans Wiener

- | | |
|---------------------------|----------------|
| 1. The Shot in the Studio | Music by Ibert |
| 2. Exposure at the Church | |
| 3. Prevue in the Home | |
| 4. Jubilee on the Beach | |

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SUNDAY EVENING, JUNE 6

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2

3

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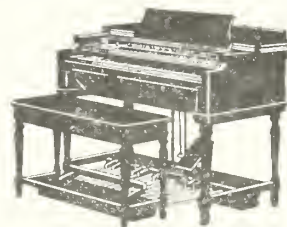
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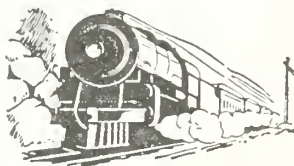
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20. Pol Roget 1926	6.75	3.50	70. G. H. Mumm's Extra Dry	6.00	3.50
30. Ackerman Dry Royal	3.50	2.00	80. Great Western Domestic	2.75	1.25
40. Vouvray Monopole 1928	3.50	2.00	90. CHAMPAGNE COCKTAIL for two	1.50	
50. Veuve Clicquot Yellow Label	6.00	3.50	(Bollinger Extra Dry)		

CLARETS

1. Bordeaux Superieur Rouge De Luze.	1.50	1.00	35. Zeltinger 1935 (Langenbach)	1.75	1.00
3. St. Julien 1929 De Luze	1.75	1.25	37. Sommerauer Schlossberg 1928	2.00	
5. Bordeaux Rouge (Eschenauer)	1.50	1.00	39. Erdener Treppchen 1934	2.50	

RHINE WINES

7. Niersteiner (Langenbach).	1.75	1.00	41. Maduro (Williams & Humbert)	1.75	.25
9. Rudesheimer 1934 "	2.00	1.25	43. Dry Sack (Williams & Humbert)	3.50	.40
11. Liebfraumilch 1934 "	2.25	1.25	45. Generoso (medium sweet) (Duff Gordon)	2.00	.25
13. Schloss Vollrads Cabinet 1935	2.50		47. Amontillado (pale and dry) "	2.75	.30
15. Niersteiner (Guntum)	2.00	1.25	49. Oloroso (rich and sweet) "	3.25	.35

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00	67. Delicate Old White Port	3.25	.35
19. Sauternes 1929 "	2.25	1.50			
21. Haut Sauternes 1929 "	2.00	1.25			
23. Graves Superieur 1929 De Luze	1.75	1.00			
25. Barsac 1929 De Luze	2.25	1.25			

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27. Petrurbani Orvieto	2.00	1.25			
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ALSATIAN

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Vienna Tea Cakes15

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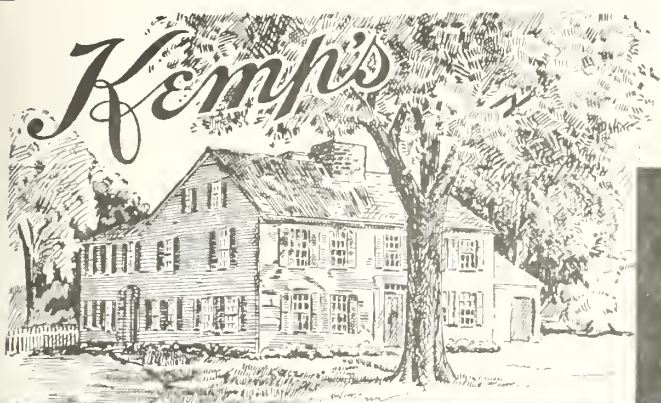
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THURSDAY, JUNE 3, 1937

Programme 30

PROGRAMME

WEDDING MARCH, from "A Midsummer Night's Dream"	Mendelssohn
OVERTURE to "Sakuntala"	Goldmark
FUGATO on a Well-Known Theme	McBride
VIENNA BLOOD, Waltzes	Strauss
FINALE from the Fourth Symphony	Tchaikovsky
Allegro con fuoco	

THE MASTERSINGERS OF NUREMBERG, Selections from	
Act III	Wagner
SOUVENIR OF MOSCOW, for Violin with Orchestra	Wieniawski
Soloist: EVA STARK	
TRIANA, from the Suite "Iberia"	Albeniz-Arbos
NIGHT AND DAY	Porter
BACCILANALE from "Faust"	Gounod

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A Visiting Critic has his first Experience of Symphony Hall

By SAMUEL CHOTZINOFF

FINDING himself in Boston last Saturday night and being in a holiday mood, your correspondent drifted toward Symphony Hall, where the local orchestra and Dr. Koussevitzky were to play. . . .

New Yorkers have frequent occasions to admire Boston's illustrious orchestra, but to get its full flavor they should hear it in its home town and in the hall that is its natural habitat. In that beautiful auditorium, which seems like a copy of the Leipzig Gewandhaus, the stage encircles the band as economically as a chaste setting of a jewel. In depth exactly suited to the dimensions of the orchestra, this stage, in form and color, sets off the players and their leader to the highest advantage. For a background, golden organ pipes rise solemnly above horns and woodwinds, while in front, high up in the very middle of the proscenium arch, the eye is caught by a solitary name in bold letters — BEEHOVEN.

Acoustically the hall is a realization of the dream of all who delight in the peculiar individualities of orchestral instruments and the splendor of their massed sonority. Sound does not appear to travel toward the listener, but is instant and immediate. There is no effect of distance. The violins, the 'cellos, violas and basses impinge upon the ear as closely as if they are being played in a drawing room. Their tone quality is vivid. Perhaps the imperfections of an inferior band would be equally vivid in such a setting. But the brilliance and perfection of the Boston Symphony are flattered by this artful arrangement of walls and ceiling. Even the cackling, earthly E-flat clarinet in Berlioz's "Fantastic Symphony" sounded, for once, like an instrument fit to associate with the respectable members of a symphony orchestra.

If some generous patron of our Philharmonic-Symphony were some day to decide to build a hall for its use he could do no better than to imitate the acoustical properties of Symphony Hall, New York's only orchestra certainly deserves a proper arena which would reveal, without external hindrance, its own characteristics. With the Boston and New York orchestral habitations thus equally matched, we might then discover what it is that makes the Boston Symphony supreme.

— *New York Evening Post*, April 26, 1937.

FRIDAY, JUNE 4, 1937

Programme 31

PROGRAMME

WASHINGTON POST, March Sousa
OVERTURE to "Raymond" Thomas
AT DAWNING Cadman-Herbert
GEMS from Gilbert and Sullivan (Arranged by Sereby)
Pinafore — Iolanthe — The Gondoliers — The Mikado — The Pirates of Penzance

PRELUDE AND FUGUE ON A FORBIDDEN THEME, for
String Orchestra Danburg
VALSE TRISTE Sibelius
OVERTURE to "Tannhäuser" Wagner

ESTUDIANTINA, Waltzes Waldteufel
I'VE GOT YOU UNDER MY SKIN, from "Born to Dance" Porter
PROCESSION OF THE SARDAR Ippolitov-Ivanov

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SATURDAY, JUNE 5, 1937

Programme 32

PROGRAMME

MILITARY POLONAISE Chopin-Glazounov
OVERTURE to "The Marriage of Figaro" Mozart
MARCH OF THE LITTLE LEAD SOLDIERS Pierné
LES PRÉLUDES, Symphonic Poem Liszt

OVERTURE to "The Merry Wives of Windsor" Nicolai
AVE MARIA Schubert-Wilhelmj
BACCHANALE from "Samson and Delilah" Saint-Saëns

WINE, WOMAN AND SONG, Waltzes Strauss
JEALOUSY, Gypsy Tango Gade
AMERICAN PATROL Meacham

SUNDAY, JUNE 6, 1937

Programme 33

REQUEST NIGHT

PROGRAMME TO BE ANNOUNCED

WEDNESDAY, JUNE 2

FOURTH ANNUAL BERKSHIRE *Symphonic Festival by the*
Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

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EXTRA



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Aida—Grand March (Act 2)...Verdi
Aida—Ballet SuiteVerdi
Capriccio EspagnolRimsky-Korsakoff
CariocaYoumans
ContinentalConrad
Cavalleria Rusticana—Intermezzo
Mascagni
Caucasian Sketches Ippolitov-Ivanoff
In the Village
Procession of the Sardar
Citronen WaltzJohann Strauss
Dance of the HoursPonchielli
DivertissementIbert
Drink to Me Only with Thine eyes
Arranged by Pochon
Entrance of the Little Fauns
Pierné
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
Jewels of the Madonna—Dance
of the Camorristi..Wolf-Ferrari
Largo (from Xerxes)Handel
Meditation (from Thaïs) Massenet
Marche MilitaireSchubert
March of the Little Lead Soldiers
Pierné
Malaguena (from Andalusian
Suite)Lecuona
Midsummer Night's Dream—
Overture.....Mendelssohn
Midsummer Night's Dream—
Wedding March....Mendelssohn
Mosquito DanceWhite
Natoma—Dagger Dance....Herbert
Polonaise Militaire in A Major
Chopin
Piano Concerto No. 2 in D
MinorMacDowell
Soloist, J. M. Sanromá
Poet and Peasant Overture
Von Suppé
Pomp and Circumstance—March
Elgar
Prayer of ThanksgivingValerius
Prelude in C-sharp Minor
Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Rhapsody in Blue.....Gershwin
Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
The Sleeping Beauty Ballet—
WaltzTschaiikowsky
Scherzo (from String Octet)
Mendelssohn
Song of India (from Sadko)
Rimsky-Korsakoff
Thunder and Lightning—Polka
Johann Strauss

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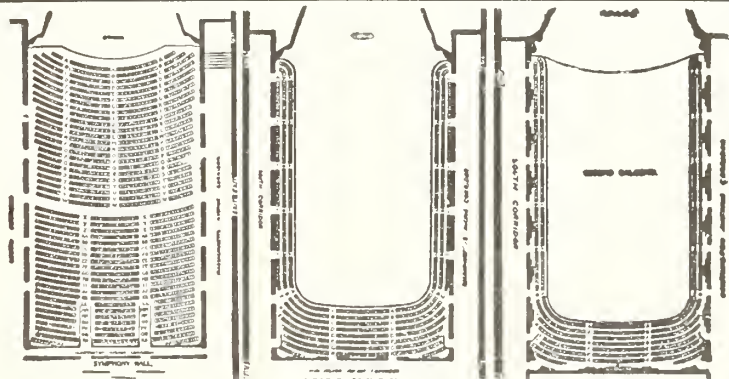
41 WESTLAND AVENUE

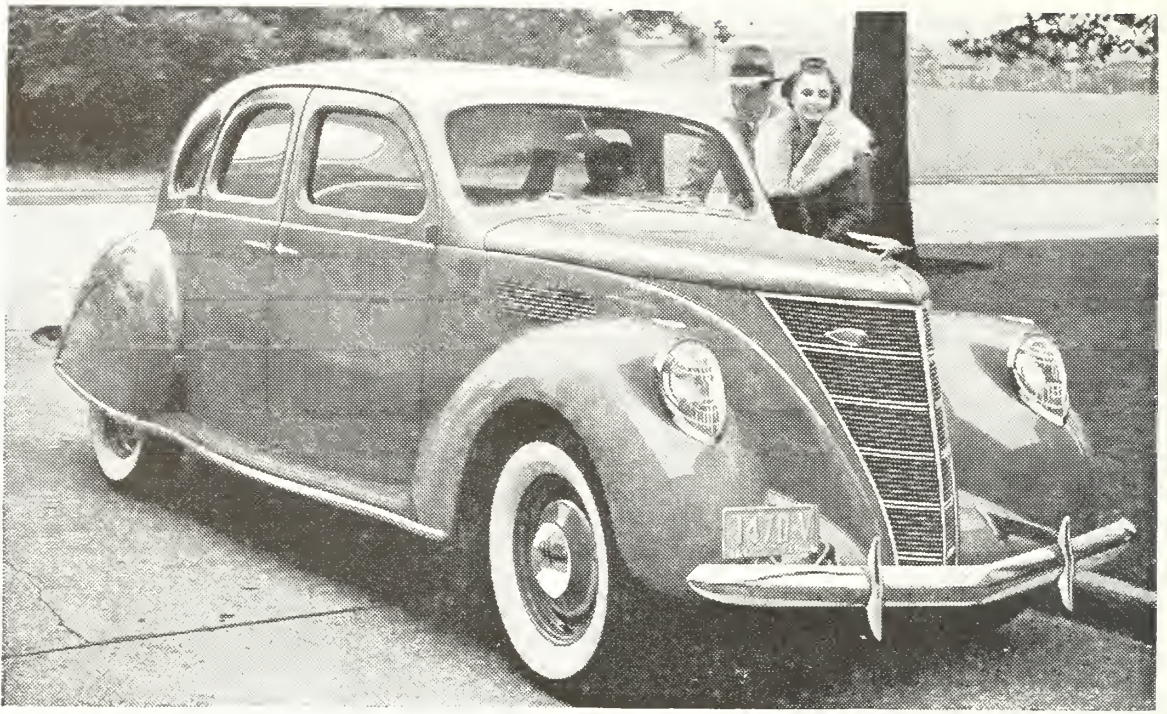
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selected with an eye to the "occasion" will assure you a smart, complete and economical shoe wardrobe for summer.

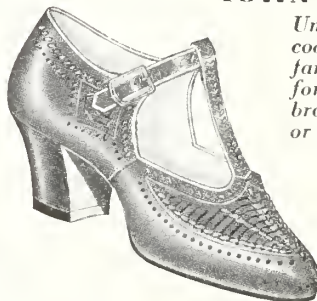
Not necessarily the exact models pictured below, but at least the three vital types should find a place in every smart wardrobe. A cool, comfortable shoe for town and country, an equally comfortable spectator or active sport shoe, and an attractive moderate to high heeled creation for dress. We've dozens of trig models to select from - in many colors and leathers, and a wide range of prices. And complimentary hosiery and handbags to give your ensemble that deft finishing touch.

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Programme 29

WEDNESDAY, JUNE 2, 1937

Number 13

PROGRAMME

MARCH, "Blue White"	Schmidt
OVERTURE to "Der Freischütz"	Weber
WALTZ, "Briar Rose"	Tchaikovsky
COSSACKS' DANCE from "Mazeppa"	Tchaikovsky
PRELUDE to "The Afternoon of a Faun"	Debussy
AIR (for String Orchestra)	Bach
OVERTURE to "The Flying Dutchman"	Wagner

HANS WIENER And His Dance Group, with Orchestra	
SPANISH SUITE	Choreography by Hans Wiener
Enticement—HANS WIENER	DeFalla
Estelle Kibbe, Kathryn Pope, Dorothy Sammis, Dorothy Wood	
Dream —HANS WIENER	Turina
Orgy —HANS WIENER	Turina
Paul Arthur, John Dunham, Gregory MacDougall, Henry Patchen	
Estelle Kibbe, Kathryn Pope, Anita Rafey, Dorothy Sammis, Dorothy Wood	

HOLLYWOOD DIV-ORTISSEMENT

Dance Satire in Four "Takes"—HANS WIENER

Music by JACQUES IBERT

THE SHOT IN THE STUDIO. The Big Moment between the Hero and the Vamp is too realistic for the longsuffering wife.

(Programme continued on page following)

The Boston Art Club has taken a group of tables

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ARTHUR FIEDLER Smokes Juleps

EXPOSURE AT THE CHURCH. The Hero and his Vamp Bride are demolished by the Autograph Hunters. The Cloak-and-Suit Girl salvages him in exchange for a wedding ring.

PREVIEW IN THE HOME. The Hero interrupts his third bridal party by trespassing on the Butler's property. She is forcibly removed.

JUBILEE ON THE BEACH. The Butler enters his property in the Bathing Beauty contest. The prize is a surprise and all ends well until—

CAST (in order of appearance)

Director	Paul Arthur	Reporters	Henry Patchen, Gregory MacDougall
Cameraman	John Dunham	Policeman	Forrest Thoraburg
Vamp	Estelle Kibbe	Parlormaid	Kathryn Pope
Her Mother	Peggy Bonschur	Butler	Russell Curry
Hero	HANS WIENER	Lifeguard	Gregory MacDougall
First Wife	Alida Gulick	Nurserymaid	Julia Jellene
Cloak-and-Suit Girl	Dorothy Sammis	Children	Nancy Cohen, Glory Cotting, Christel Joneleit, Esther Rosenblatt
Girl Friend	Ethel Goldberg	Bathing Beauties	Betty Caplan, Dorothy Wood, Carol Kaffenburgh, Betty Prescott, Margery Sanford, Dorothea Walsh
Bridesmaids	Anita Kafey, Mildred Simons	Beachcombers	Eleanor Adama, Deborah Barron, Evelyn Chaimison, Ruth Culbertson, Lily Ann Farrar, Alice Furbish, Ethel Gordon, Selma Lind, Adele Hooper, Elinor Pope, Selma Shopnik, Lilian Toubar
Autograph Hunters			
Schoolgirls	Adele Hooper, Carol Kaffenburgh, Margery Sanford, Dorothea Walsh		
Ladies of the Press	Eleanor Adams, Betty Caplan, Ruth Culbertson, Julia Jellene, Selma Lind, Selma Shopnik		
Ladies of Leisure	Deborah Barron, Evelyn Chaimison, Alice Furbish, Ethel Gordon, Elinor Pope, Lilian Toubar		

Choreography by Hans Wiener

Costumes designed by Katrine Hooper, scenery by Reginald Adams Kibbe

An exhibit of work by members of Boston Art Club in the First Balcony Foyer

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A Visiting Critic has his first Experience of Symphony Hall

By SAMUEL CHOTZINOFF

FINDING himself in Boston last Saturday night and being in a holiday mood, your correspondent drifted toward Symphony Hall, where the local orchestra and Dr. Koussevitzky were to play. . . .

New Yorkers have frequent occasions to admire Boston's illustrious orchestra, but to get its full flavor they should hear it in its home town and in the hall that is its natural habitat. In that beautiful auditorium, which seems like a copy of the Leipzig Gewandhaus, the stage encircles the band as economically as a chaste setting of a jewel. In depth exactly suited to the dimensions of the orchestra, this stage, in form and color, sets off the players and their leader to the highest advantage. For a background, golden organ pipes rise solemnly above horns and woodwinds, while in front, high up in the very middle of the proscenium arch, the eye is caught by a solitary name in bold letters — BEETHOVEN.

Acoustically the hall is a realization of the dream of all who delight in the peculiar individualities of orchestral instruments and the splendor of their massed sonority. Sound does not appear to travel toward the listener, but is instant and immediate. There is no effect of distance. The violins, the cellos, violas and basses impinge upon the ear as closely as if they are being played in a drawing room. Their tone quality is vivid. Perhaps the imperfections of an inferior band would be equally vivid in such a setting. But the brilliance and perfection of the Boston Symphony are flattered by this artful arrangement of walls and ceiling. Even the cackling, earthly E-flat clarinet in Berlioz's 'Fantastic Symphony' sounded, for once, like an instrument fit to associate with the respectable members of a symphony orchestra.

If some generous patron of our Philharmonic symphony were some day to decide to build a hall for its use he could do no better than to imitate the acoustical properties of Symphony Hall, New York's only orchestra certainly deserves a proper arena which would reveal, without external hindrance, its own characteristics. With the Boston and New York orchestral habitations thus equally matched, we might then discover what it is that makes the Boston Symphony supreme.

— *New York Evening Post*, April 26, 1937.

FIFTY-SEVENTH SEASON, 1937-1938



(After the drawing of Iacovleff)

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SERGE KOUSSEVITZKY, *Conductor*

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Collector's Item

In September, 1936, "The Boston Symphony Orchestra," by Gerome Brush, was placed on sale. Of an edition of five thousand, only five hundred books now remain. Copies are obtainable at the box office, and in the first balcony foyer where *original drawings are now on view.*

THE BOSTON SYMPHONY ORCHESTRA

By GEROME BRUSH

109 Charcoal portraits, with biographical sketches by the artist. \$1.50.

There are a few copies of a signed limited edition available at \$5.00.

Programme 30

THURSDAY, JUNE 3, 1937

Number 13

PROGRAMME

WEDDING MARCH, from "A Midsummer Night's Dream"	Mendelssohn
OVERTURE to "Sakuntala"	Goldmark
FUGATO on a Well-Known Theme	McBride
VIENNA BLOOD, Waltzes	Strauss
FINALE from the Fourth Symphony	Tchaikovsky

Allegro con fuoco

THE MASTERSINGERS OF NUREMBERG, Selections from	
Act III	Wagner
SOUVENIR OF MOSCOW, for Violin with Orchestra	Wieniawski
Soloist: EVA STARK	
TRIANA, from the Suite "Iberia"	Albeniz-Arbo
NIGHT AND DAY	Porter
BACCHANALE from "Faust"	Gounod

The Woodward School for Girls has taken a group of tables

Programme 31

FRIDAY, JUNE 4, 1937

PROGRAMME

WASHINGTON POST, March	Sousa
OVERTURE to "Raymond"	Thomas
AT DAWNING	Cadman-Herbert
GEMS from Gilbert and Sullivan	(Arranged by Sereby)
Pinafore — Iolanthe — The Gondoliers — The Mikado — The Pirates of Penzance	

PRELUDE AND FUGUE ON A FORBIDDEN THEME, for	
String Orchestra	Danburg
VALSE TRISTE	Sibelius
OVERTURE to "Tannhäuser"	Wagner

ESTUDIANTINA, Waltzes	Waldteufel
I'VE GOT YOU UNDER MY SKIN, from "Born to Dance"	Porter
PROCESSION OF THE SARDAR	Ippolitov-Ivanov



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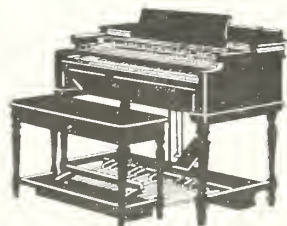
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Cordially yours,

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Langenbach Rhine & Moselle

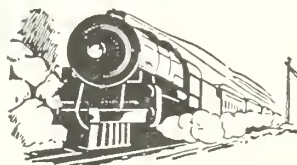
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20. Pol Roget 1926	6.75	3.50	70. G. H. Mumm's Extra Dry	6.00	3.50
30. Ackerman Dry Royal	3.50	2.00	80. Great Western Domestic	2.75	1.25
40. Vouvray Monopole 1928	3.50	2.00	90. CHAMPAGNE COCKTAIL for two	1.50	
50. Veuve Clicquot Yellow Label	6.00	3.50	(Bollinger Extra Dry)		

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1. Bordeaux Superieur Rouge De Luze.	1.50	1.00	35. Zeltinger 1935 (Langenbach)	1.75	1.00
3. St. Julien 1929 De Luze	1.75	1.25	37. Sommerauer Schlossberg 1928	2.00	
5. Bordeaux Rouge (Eschenauer)	1.50	1.00	39. Erdener Treppchen 1934	2.50	

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7. Niersteiner (Langenbach).	1.75	1.00	41. Maduro (Williams & Humbert)	1.75	.25
9. Rudesheimer 1934 "	2.00	1.25	43. Dry Sack (Williams & Humbert)	3.50	.40
11. Liebfraumilch 1934 "	2.25	1.25	45. Generoso (medium sweet) (Duff Gordon)	2.00	.25
13. Schloss Vollrads Cabinet 1935	2.50		47. Amontillado (pale and dry) " "	2.75	.30
15. Niersteiner (Guntrum)	2.00	1.25	49. Oloroso (rich and sweet) " "	3.25	.35

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00	67. Delicate Old White Port	3.25	.35
19. Sauternes 1929 "	2.25	1.50			
21. Haut Sauternes 1929 "	2.00	1.25			
23. Graves Superieur 1929 De Luze	1.75	1.00			
25. Barsac 1929 De Luze	2.25	1.25			

ITALIAN

27. Petrurbani Orvieto	2.00	1.25			
29. Martini & Rossi Chianti 1929	1.25	.75			
31. Brolio Chianti Red	1.25	.75			

ALSATIAN

33. Gewurztraminer 1935	2.00	1.25			
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4. Gold Coast Red Burgundy	1.00	.60	12. Gold Coast Muscatel	1.00	.60
6. Gold Coast Sherry	1.00	.60	14. Gold Coast Tokay	1.00	

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Pilgrim Ale25
Hanley's Ale Purple Label20
Bass Ale Imported50
Harvard Export Beer20
Jacob Ruppert Beer . . . . .	.20
Guinness Stout . . . . .	.50
Boylston Lager . . . . .	.20
Frank Jones Ale . . . . .	.20

FRESH FRUIT DRINKS

Lemonade . . . . .	.20
Soda Lemonade . . . . .	.25
Claret Lemonade . . . . .	.30
Epicure Grape Juice . . . . .	.15
POP PUNCH (non-alcoholic) . . . . .	.25
CLARET OR SAUTERNE PUNCH . . . . .	.35

MINERAL WATERS

Poland Spring Water 7 oz.15
Poland Club Soda 6 oz.10

GINGER ALE, ETC.

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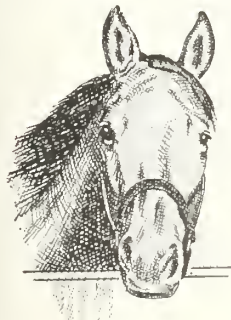
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SATURDAY, JUNE 5, 1937 *Programme 32*

PROGRAMME

MILITARY POLONAISE	Chopin-Glazounov
OVERTURE to "The Marriage of Figaro"	Mozart
MARCH OF THE LITTLE LEAD SOLDIERS	Pièrné
LES PRÉLUDES, Symphonic Poem	Liszt
<hr/>	
OVERTURE to "The Merry Wives of Windsor"	Nicolai
AVE MARIA	Schubert-Wilhelmj
BACCHANALE from "Samson and Delilah"	Saint-Saëns
<hr/>	
WINE, WOMAN AND SONG, Waltzes	Strauss
JEALOUSY, Gypsy Tango	Gade
AMERICAN PATROL	Meacham

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THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

SUNDAY, JUNE 6, 1937

Programme 33

REQUEST NIGHT
PENSION FUND CONCERT
PROGRAMME

INTRODUCTION TO ACT III, "Lohengrin".	Wagner
FINLANDIA, Symphonic Poem	Sibelius
VALE TRISTE	Sibelius
FINALE, Fourth Symphony	Tchaikovsky

BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
LARGO from "Xerxes"	Handel
BOLERO	Ravel

RIHAPSODY IN BLUE	Gershwin
Soloist: JESÚS MARÍA SANROMÁ	
JEALOUSY, Gypsy Tango	Gade
PRAYER OF THANKSGIVING (Old Dutch Hymn)	Valerius-Kremser

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MONDAY, JUNE 7, 1937

Programme 34

PROGRAMME

MARCH, "Radetzky"	Strauss
MORNING, NOON, AND NIGHT, Overture	Suppé
DRINK TO ME ONLY WITH THINE EYES Arranged for String Orchestra by Alfred Poehon	
LA TOSCA, Fantasia	Puccini
BALLET SUITE	Rameau-Mottl
Minuet from "Platée"—Musette—Tambourin from "Fêtes d'Hébé"	
PRIZE SONG from "The Mastersingers of Nuremberg"	Wagner
BALLET OF THE HOURS from "La Gioconda"	Ponchielli
EMPEROR Waltzes	Strauss
TAMBOURIN CHINOIS	Kreisler
ARAGONAISE from "The Cld"	Massenet

TUESDAY, JUNE 8, 1937

Programme 35

PROGRAMME

THE BOSTON NORMAL SCHOOL MARCH	Mulrey
BALLET SUITE, "Nutteracker"	Tchaikovsky
Miniature Overture—Arabian Dance—Russian Dance (Trépak)—Waltz of the Flowers	
AUBADE PRINTANIÈRE	Lacombe
ACADEMIC FESTIVAL OVERTURE	Brahms
BOLERO	Ravel
CONCERTO FOR PIANOFORTE in B-flat (K. No. 595)	Mozart
I. Allegro	
II. Andante	
III. Finale: Allegro	
Soloist: RUTH CULBERTSON	
SELECTION, "The Fortune Teller"	Herbert
THE ARKANSAS TRAVELER	Guion
SEVENTH SLAVONIC DANCE	Dvořák

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POPOVERS

FUGATO ON A WELL-KNOWN THEME. As far as ascertainable, the theme is here given Bachian treatment for the first time. The hero or culprit of that deed is Robert McBride, member of the faculty of Bennington (Women's) College, in Vermont.

VIENNA BLOOD. The fortieth work of Strauss after his "Blue Danube."

TRIANA. In its original form as a piano suite, "Iberia" bears the names of several Spanish localities to give programmatic hints. Triana is the name of a suburb of Seville, "where the gypsies abound more than anywhere else in Spain." The orchestrator, E. Fernandez Arbos, was concert-master of the Boston Symphony Orchestra, 1903-04, and guest conductor in 1929. At present he is a refugee from the Spanish War.

PRELUDE AND FUGUE ON A FORBIDDEN THEME. The origin of American familiarity with the theme may be whispered. It is attributed to the surrep-

titious remarks of visitors to the Chicago World's Fair of 1893, who had been shocked and fascinated by their first sight of the "houchi-kouchi" dance.

A notable revival was in the Dance of Cleopatra in the first "Hollywood Review" film. Cleopatra was impersonated by Buster Keaton.

ESTUDIANTINA. In effect, Emil Waldteufel was a follower of Johann Strauss, Jr., whose junior he was by twelve years. But he was born in Strasbourg, not Vienna, in 1837. Studied piano in the Paris Conservatory, worked in a Paris piano factory, made such a success when he composed a waltz that he decided to keep writing them. Was pianist to Empress Eugenie, wife of Napoleon III.

AVE MARIA. On this song, Schubert commented in a letter to his father and stepmother. "I never force myself to be devout, except when I feel so inspired," he wrote, "and never compose hymns or prayers unless I feel within me real and true devotion."

This is one of a group of seven songs set to music by Schubert from Walter Scott's "Lady of the Lake."

WINE, WOMAN, AND SONG. Strauss's nineteenth work after his "Blue Danube."

EXTRA



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In the Village

Procession of the Sardar

Citronen WaltzJohann Strauss

Dance of the HoursPonchielli

DivertissementIbert

Drink to Me Only with Thine eyes

Arranged by Pochon

Entrance of the Little Fauns

Pierné

Hungarian Dance No. 5Brahms

Hungarian Dance No. 6Brahms

Jewels of the Madonna—Dance

of the Camorristi..Wolf-Ferrari

Largo (from Xerxes)Handel

Meditation (from Thaïs) Massenet

Marche MilitaireSchubert

March of the Little Lead Soldiers

Pierné

Malaguena (from Andalusian

Suite)Lecuona

Midsummer Night's Dream—

Overture.....Mendelssohn

Midsummer Night's Dream—

Wedding March.....Mendelssohn

Mosquito DanceWhite

Natoma—Dagger Dance....Herbert

Polonaise Militaire in A Major

Chopin

Piano Concerto No. 2 in D

MinorMacDowell

Soloist, J. M. Sanroma

Poet and Peasant Overture

Von Suppé

Pomp and Circumstance—March

Elgar

Prayer of Thanksgiving ...Valerius

Prelude in C-sharp Minor

Rachmaninoff

Prelude in G Minor ..Rachmaninoff

Rhapsody in BlueGershwin

Soloist, J. M. Sanroma

Strike Up the Band.....Gershwin

The Sleeping Beauty Ballet—

WaltzTchaikowsky

Scherzo (from String Octet)

Mendelssohn

Song of India (from Sadko)

Rimsky-Korsakoff

Thunder and Lightning—Polka

Johann Strauss

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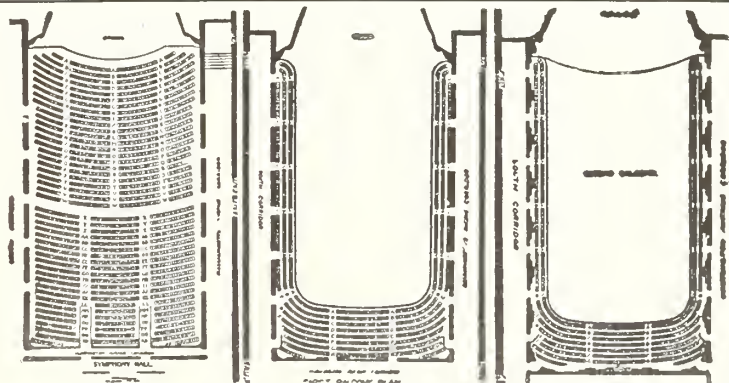
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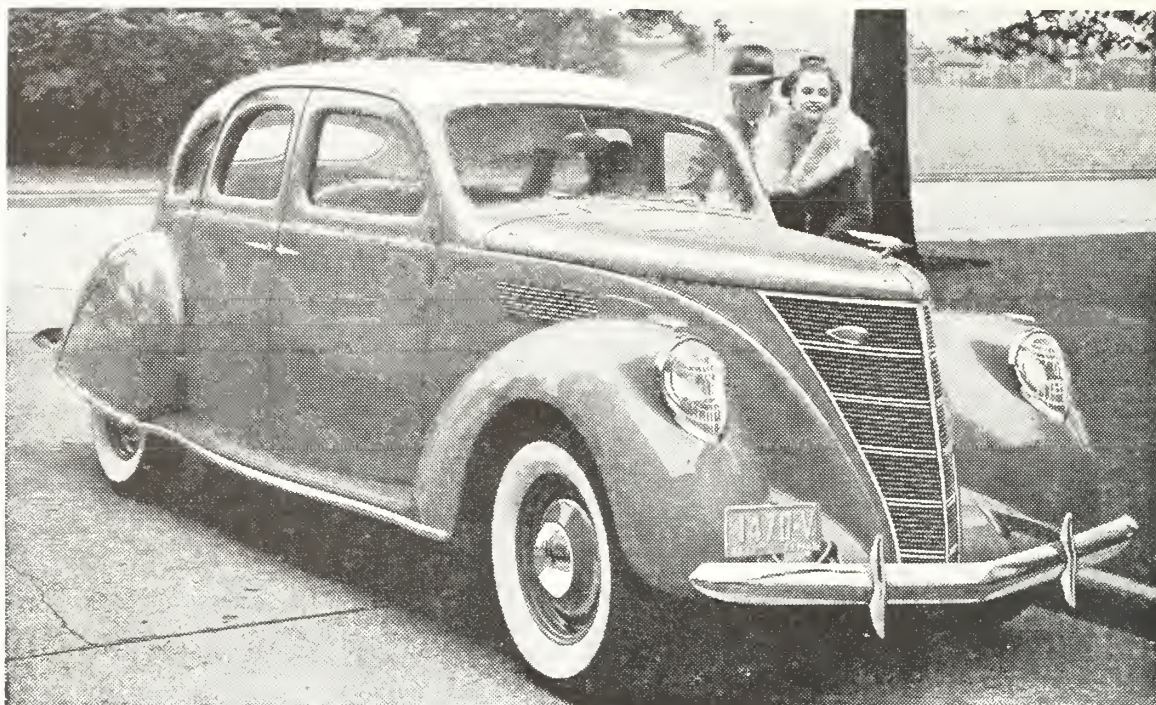
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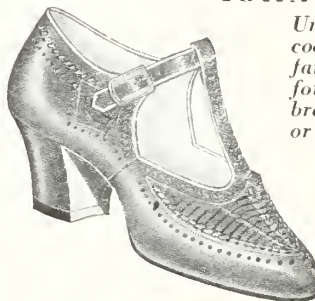
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Programme 31

FRIDAY, JUNE 4, 1937

Number 14

BRYANT AND STRATTON NIGHT PROGRAMME

WASHINGTON POST, March	Sousa
OVERTURE to "Raymond"	Thomas
AT DAWNING	Cadman-Herbert
GEMS from Gilbert and Sullivan	(Arranged by Sereby)
Pinafore — Iolanthe — The Gondoliers — The Mikado — The Pirates of Penzance	

PRELUDE AND FUGUE ON A FORBIDDEN THEME, for

String Orchestra	Danburg
VALE TRISTE	Sibelius
OVERTURE to "Tannhäuser"	Wagner

ESTUDIANTINA, Waltzes	Waldteufel
I'VE GOT YOU UNDER MY SKIN, from "Born to Dance"	Porter
PROCESSION OF THE SARDAR	Ippolitov-Ivanov

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CHILDREN'S NIGHT

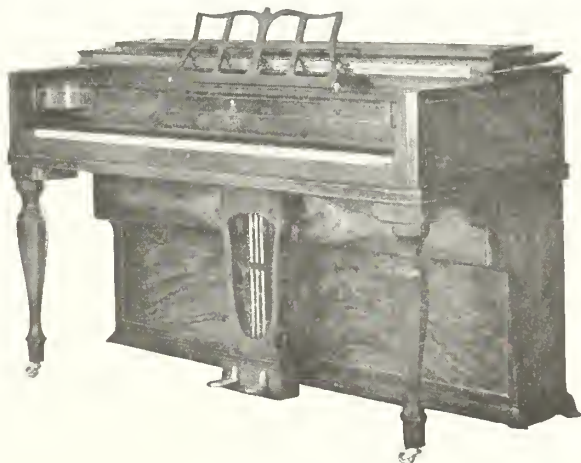
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Programme 32

SATURDAY, JUNE 5, 1937

Number 14

M. I. T. NIGHT

PROGRAMME

MILITARY POLONAISE	Chopin-Glazounov
OVERTURE to "The Marriage of Figaro"	Mozart
MARCH OF THE LITTLE LEAD SOLDIERS	Pièrné
LES PRÉLUDES, Symphonic Poem	Liszt

OVERTURE to "The Merry Wives of Windsor"	Nicolai
AVE MARIA	Schubert-Wilhelmj
BACCHANALE from "Samson and Delilah"	Saint-Saëns

WINE, WOMAN AND SONG, Waltzes	Strauss
JEALOUSY, Gypsy Tango	Gade
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A Visiting Critic has his first Experience of Symphony Hall

By SAMUEL CHOTZINOFF

FINDING himself in Boston last Saturday night and being in a holiday mood, your correspondent drifted toward Symphony Hall, where the local orchestra and Dr. Koussevitzky were to play. . . .

New Yorkers have frequent occasions to admire Boston's illustrious orchestra, but to get its full flavor they should hear it in its home town and in the hall that is its natural habitat. In that beautiful auditorium, which seems like a copy of the Leipzig Gewandhaus, the stage encircles the band as economically as a chaste setting of a jewel. In depth exactly suited to the dimensions of the orchestra, this stage, in form and color, sets off the players and their leader to the highest advantage. For a background, golden organ pipes rise solemnly above horns and woodwinds, while in front, high up in the very middle of the proscenium arch, the eye is caught by a solitary name in bold letters — BEETHOVEN.

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If some generous patron of our Philharmonic-symphony were some day to decide to build a hall for its use he could do no better than to imitate the acoustical properties of Symphony Hall, New York's only orchestra certainly deserves a proper arena which would reveal, without external hindrance, its own characteristics. With the Boston and New York orchestral habitations thus equally matched, we might then discover what it is that makes the Boston Symphony supreme.

— *New York Evening Post*, April 26, 1937.

FIFTY-SEVENTH SEASON, 1937-1938



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Programme 33

SUNDAY, JUNE 6, 1937

Number 14

REQUEST NIGHT PENSION FUND CONCERT PROGRAMME

INTRODUCTION TO ACT III, "Lohengrin"	Wagner
FINLANDIA, Symphonic Poem	Sibelius
VALSE TRISTE	Sibelius
FINALE, Fourth Symphony	Tchaikovsky

BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
LARGO from "Xerxes"	Handel
BOLERO	Ravel

RHAPSODY IN BLUE	Gershwin
Soloist: JESÚS MARÍA SANROMA	

JEALOUSY, Gypsy Tango	Gade
PRAYER OF THANKSGIVING (Old Dutch Hymn)	Valerius-Kremser

STEINWAY PIANO

Programme 34

MONDAY, JUNE 7, 1937

PROGRAMME

MARCH, "Radetzky"	Strauss
MORNING, NOON, AND NIGHT, Overture	Suppé

DRINK TO ME ONLY WITH THINE EYES	
Arranged for String Orchestra by Alfred Pochon	
LA TOSCA, Fantasia	Puccini

BALLET SUITE	Rameau-Mottl
Minuet from "Platée" -- Minsette -- Tambourin from "Fêtes d'Hébé"	

PRIZE SONG from "The Mastersingers of Nuremberg"	Wagner
BALLET OF THE HOURS from "La Gioconda"	Ponchielli

EMPEROR Waltzes	Strauss
TAMBOURIN CHINOIS	Kreisler
ARAGONAISE from "The Cid"	Massenet



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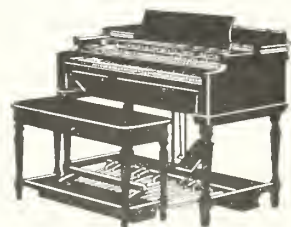
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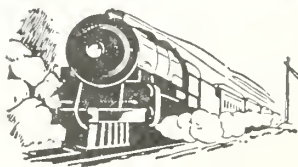
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TUESDAY, JUNE 8, 1937

Programme 35

PROGRAMME

THE BOSTON NORMAL SCHOOL MARCH	Mulrey
BALLET SUITE, "Nutcracker"	Tchaikovsky
Miniature Overture—Arabian Dance—Russian Dance (Trépak)—Waltz of the Flowers	
AUBADE PRINTANIÈRE	Lacombe
ACADEMIC FESTIVAL OVERTURE	Brahms

BOLERO	Ravel
CONCERTO FOR PIANOFORTE in B-flat (K. No. 595)	Mozart
I. Allegro	
II. Andante	
III. Finale: Allegro	

Soloist: RUTH CULBERTSON

SELECTION, "The Fortune Teller"	Herbert
THE ARKANSAS TRAVELER	Guion
SEVENTH SLAVONIC DANCE	Dvořák

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THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

WEDNESDAY, JUNE 9, 1937

Programme 36

PROGRAMME

POMP AND CIRCUMSTANCE, March Elgar
IN THE SPRING, Overture Goldmark
LIEBESTRAUM Liszt-Herbert
BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss

HUNGARIAN DANCES Brahms
No. 5 in G minor No. 6 in D major

OVERTURE to "William Tell" Rossini

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Song from Ossian's Eúgal }
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THURSDAY, JUNE 10, 1937

Programme 37

TWENTY-FIFTH TUFTS NIGHT

(Entire House Taken)

FRIDAY, JUNE 11, 1937

Programme 38

PROGRAMME

STARS AND STRIPES FOREVER, March	Sousa
OVERTURE to "Fingal's Cave"	Mendelssohn
MOLLY ON THE SHORE	Grainger
FANTASIA, "Madam Butterfly"	Puccini
IN WAR TIME, from the "Indian Suite"	MacDowell
VALSE TRISTE	Sibelius
BOLERO	Ravel
THE WAY YOU LOOK TONIGHT	Porter
(Symphonic paraphrase by L. CAILLIET)	
TURKEY IN THE STRAW	Guion
AMERICAN FANTASY	Herbert

SATURDAY, JUNE 12, 1937

Programme 39

PROGRAMME

MARCHE SOLENNELLE	Tchaikovsky
OVERTURE to "Oberon"	Weber
MOTO PERPETUO	Strauss
AUSTRIAN PEASANT MUSIC	Schönherr
Wedding March (Hallstatt, 1800)	"Sautanz" ("Hog Dance," Tyrol)
"Schuhplattler" (Tyrol)	"Zwoaschritt" (Two step, Styria)
"G'strampfer" (Salzburg)	
PIANOFORTE CONCERTO No. 5 in F major	Saint-Saëns
I. Allegro animato	
II. Andante	
III. Molto allegro	
Soloist: MARJORIE CHURCH	
SONGS BY THE NEW ENGLAND FEDERATION OF MEN'S GLEE CLUBS	
"Grant us to do with zeal"	Bach
"Passing By"	E. C. Purcell
Finale from "The Gondoliers"	Sullivan
"Let Your celestial choirs all unite," from "Samson"	Handel
THE SKATERS, Waltz	Waldteufel
TUMBLERS' DANCE from "Snowmaiden"	Rimsky-Korsakov

STEINWAY PIANO

POPOVERS

FUGATO ON A WELL-KNOWN THEME. As far as ascertainable, the theme is here given Bachian treatment for the first time. The hero or culprit of that deed is Robert McBride, member of the faculty of Bennington (Women's) College, in Vermont.

VIENNA BLOOD. The fortieth work of Strauss after his "Blue Danube."

TRIANA. In its original form as a piano suite, "Iberia" bears the names of several Spanish localities to give programmatic hints. Triana is the name of a suburb of Seville, "where the gypsies abound more than anywhere else in Spain." The orchestrator, E. Fernandez Arbos, was concert-master of the Boston Symphony Orchestra, 1903-04, and guest conductor in 1929. At present he is a refugee from the Spanish War.

PRELUDE AND FUGUE ON A FORBIDDEN THEME. The origin of American familiarity with the theme may be whispered. It is attributed to the surreptitious remarks of visitors to the Chicago World's Fair of 1893, who had been shocked and fascinated by their first sight of the "houchi-kouchi" dance.

A notable revival was in the Dance of Cleopatra in the first "Hollywood Review" film. Cleopatra was impersonated by Buster Keaton.

ESTUDIANTINA. In effect, Emil Waldteufel was a follower of Johann Strauss, Jr., whose junior he was by twelve years. But he was born in Strasbourg, not Vienna, in 1837. Studied piano in the Paris Conservatory, worked in a Paris piano factory, made such a success when he composed a waltz that he decided to keep writing them. Was pianist to Empress Eugenie, wife of Napoleon III.

AVE MARIA. On this song, Schubert commented in a letter to his father and stepmother. "I never force myself to be devout, except when I feel so inspired," he wrote, "and never compose hymns or prayers unless I feel within me real and true devotion."

This is one of a group of seven songs set to music by Schubert from Walter Scott's "Lady of the Lake."

BY THE BEAUTIFUL BLUE DANUBE. Plan of the composition: Introduction—Succession of five admirably compatible waltzes—Coda, which reviews and intermingles material from the five. With little change, this is the underlying form of the younger Strauss's more than 400 waltzes—or, shall we say, waltz suites?

EXTRA



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 Mascagni
Caucasian Sketches Ippolitov-Ivanoff
 In the Village
 Procession of the Sardin
Citronen WaltzJohann Strauss
Dance of the HoursPonchielli
DivertissementIbert
Drink to Me Only with Thine eyes
 Arranged by Pochon
Entrance of the Little Fauns
 Pierné
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
Jewels of the Madonna—Dance
 of the Camorristi..Wolf-Ferrari
Largo (from Xerxes)Handel
Meditation (from Thaïs) Massenet
Marche MilitaireSchubert
March of the Little Lead Soldiers
 Pierné
Malaguena (from Andalusian
 Suite)Leeuona
Midsummer Night's Dream—
 Overture.....Mendelssohn
Midsummer Night's Dream—
 Wedding March.....Mendelssohn
Mosquito DanceWhite
Natoma—Dagger Dance.....Herbert
Polonaise Militaire in A Major
 Chopin
Piano Concerto No. 2 in D
 MinorMacDowell
 Soloist, J. M. Sanromá
Poet and Peasant Overture
 Von Suppé
Pomp and Circumstance—March
 Elgar
Prayer of ThanksgivingValerius
Prelude in C-sharp Minor
 Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Rhapsody in Blue.....Gershwin
 Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
The Sleeping Beauty Ballet—
 WaltzTschaikowsky
Scherzo (from String Octet)
 Mendelssohn
Song of India (from Sadko)
 Rimsky-Korsakoff
Thunder and Lightning—Polka
 Johann Strauss

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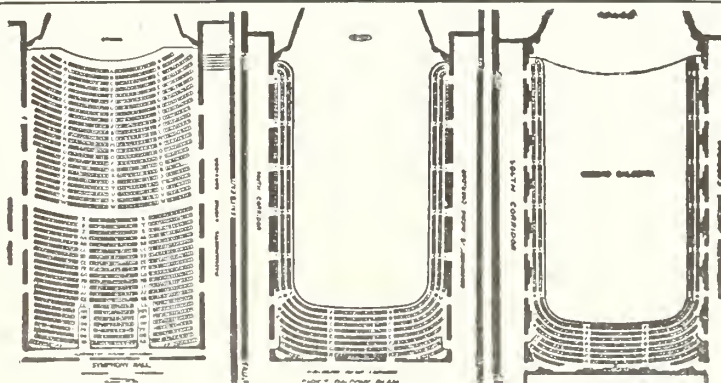
41 WESTLAND AVENUE

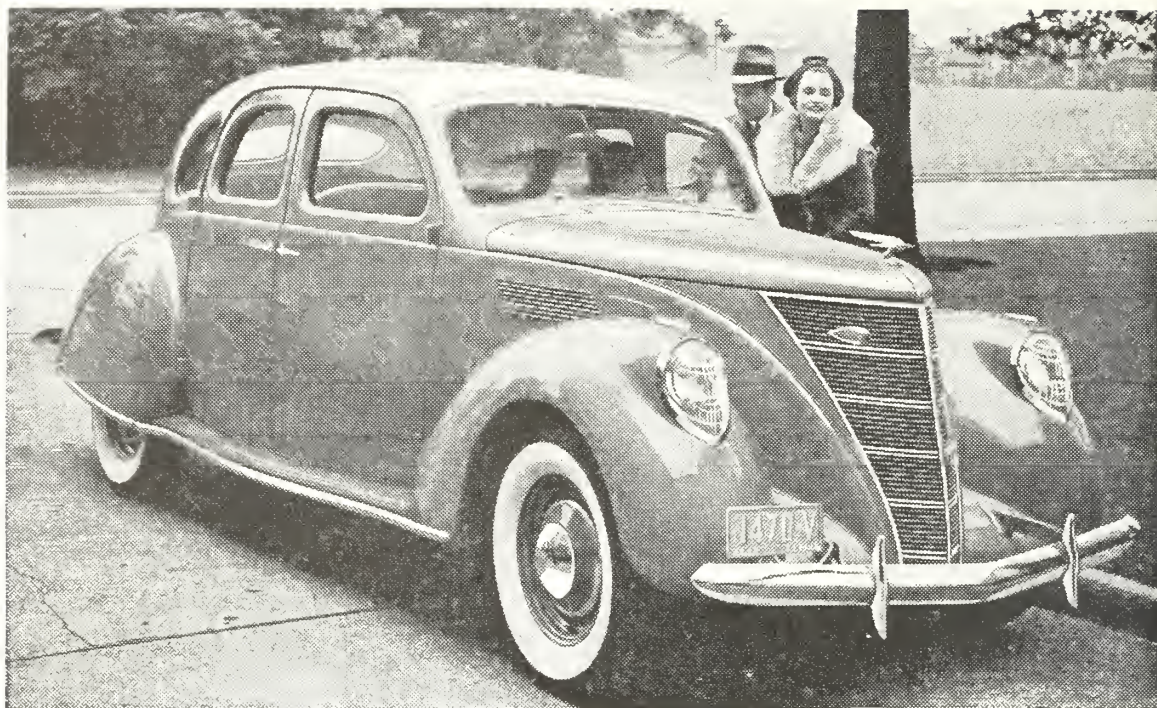
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ARTHUR FIEDLER *Conductor*
 FIFTY-SECOND SEASON • 1937



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HOFBRAU peak and
soft roller brim,
smart stitchings,

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Glorious colors in all the snootiness of a soft antelope finish! Subtle shades... with a match for practically any wardrobe color you could name... heather rose to petunia, dusty pink to traffic red, white to black, beige to manilla brown! One week delivery on special orders. Exclusive with our street floor Millinery Salon.

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THREE PAIRS OF SHOES

selected with an eye to the "occasion" will assure you a smart, complete and economical shoe wardrobe for summer.

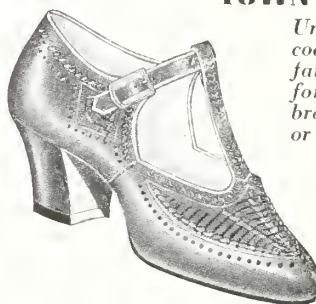
Not necessarily the exact models pictured below, but at least the three vital types should find a place in every smart wardrobe. A cool, comfortable shoe for town and country, an equally comfortable spectator or active sport shoe, and an attractive moderate to high heeled creation for dress. We've dozens of trig models to select from—in many colors and leathers, and a wide range of prices. And complimentary hosiery and handbags to give your ensemble that deft finishing touch.

FOR SPECTATOR SPORTS



One of eleven swagger Arnold Authentic styles. In coolly perforated beige bucko or white buck. Leather heel, flexible Darex sole

TOWN AND COUNTRY



Unsurpassed comfort and cooling cut outs make our famous Swiss sandal ideal for activity. Beige, light brown and navy morocco, or white calf \$10.50.

FOR FESTIVE MOMENTS



Trim pump of white buck, brown calf accents. Same pattern with lower heel in a brown and white or all white pump, or brown and white oxford \$8.75.

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C. W. SPALDING, Asst. Mgr.

J. J. BROSNAHAN, Treas.

Programme 34

MONDAY, JUNE 7, 1937

Number 15

FAULKNER HOSPITAL ALUMNAE ASSOCIATION NIGHT

PROGRAMME

MARCH, "Radetzky" Strauss
MORNING, NOON, AND NIGHT, Overture Suppé
DRINK TO ME ONLY WITH THINE EYES

Arranged for String Orchestra by Alfred Poehon

LA TOSCA, Fantasia Puccini

BALLET SUITE Rameau-Mottl
Minuet from "Platée" — Musette — Tambourin from "Fêtes d'Hébé"

PRIZE SONG from "The Mastersingers of Nuremberg" Wagner

BALLET OF THE HOURS from "La Gioconda" Ponchielli

EMPEROR Waltzes Strauss

TAMBOURIN CHINOIS Kreisler

ARAGONAISE from "The Cid" Massenet

An exhibit of work by members of Boston Art Club in the First Balcony Foyer

SOLOIST: MARJORIE CHURCH Saturday, June 12

OLD TIMERS' NIGHT Tuesday, June 15

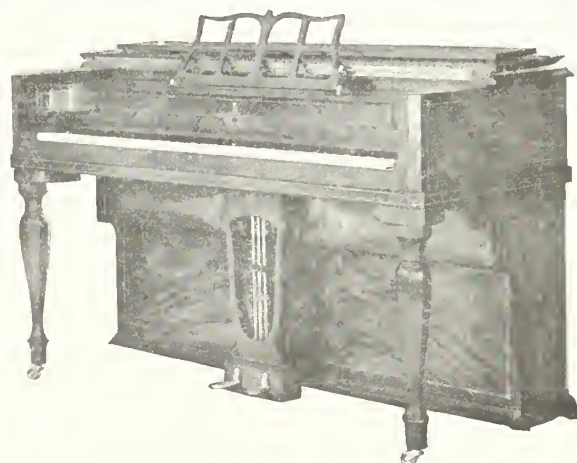
CHILDREN'S NIGHT Wednesday, June 16

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ARTHUR FIEDLER Smokes Juleps

Programme 35

TUESDAY, JUNE 8, 1937
BOSTON TEACHERS CLUB NIGHT
PROGRAMME

Number 15

THE BOSTON NORMAL SCHOOL MARCH	Mulrey
BALLET SUITE, "Nutteracker"	Tchaikovsky
Miniature Overture—Arabian Dance—Russian Dance (Trépak)—Waltz of the Flowers	
AUBADE PRINTANIÈRE	Lacombe
ACADEMIC FESTIVAL OVERTURE	Brahms
BOLERO	Ravel
CONCERTO FOR PIANOFORTE in B-flat (K. No. 595)	Mozart
I. Allegro	
II. Andante	
III. Finale: Allegro	
Soloist: RUTH CULBERTSON	
SELECTION, "The Fortune Teller"	Herbert
THE ARKANSAS TRAVELER	Guion
SEVENTH SLAVONIC DANCE	Dvořák

STEINWAY PIANO

The Massachusetts Federated Music Clubs, and the Field and Forest Club
have taken groups of tables

SOLOIST: MARJORIE CHURCH	Saturday, June 12
OLD TIMERS' NIGHT	Tuesday, June 15
CHILDREN'S NIGHT	Wednesday, June 16

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A Visiting Critic has his first Experience of Symphony Hall

By SAMUEL CHOTZINOFF

FINDING himself in Boston last Saturday night and being in a holiday mood, your correspondent drifted toward Symphony Hall, where the local orchestra and Dr. Koussevitzky were to play. . . .

New Yorkers have frequent occasions to admire Boston's illustrious orchestra, but to get its full flavor they should hear it in its home town and in the hall that is its natural habitat. In that beautiful auditorium, which seems like a copy of the Leipzig Gewandhaus, the stage encircles the band as economically as a chaste setting of a jewel. In depth exactly suited to the dimensions of the orchestra, this stage, in form and color, sets off the players and their leader to the highest advantage. For a background, golden organ pipes rise solemnly above horns and woodwinds, while in front, high up in the very middle of the proscenium arch, the eye is caught by a solitary name in bold letters — BEETHOVEN.

Acoustically the hall is a realization of the dream of all who delight in the peculiar individualities of orchestral instruments and the splendor of their massed sonority. Sound does not appear to travel toward the listener, but is instant and immediate. There is no effect of distance. The violins, the cellos, violas and basses impinge upon the ear as closely as if they are being played in a drawing room. Their tone quality is vivid. Perhaps the imperfections of an inferior band would be equally vivid in such a setting. But the brilliance and perfection of the Boston Symphony are flattered by this artful arrangement of walls and ceiling. Even the cackling, earthly E-flat clarinet in Berlioz's "Fantastic Symphony" sounded, for once, like an instrument fit to associate with the respectable members of a symphony orchestra.

If some generous patron of our Philharmonic-Symphony were some day to decide to build a hall for its use he could do no better than to imitate the acoustical properties of Symphony Hall, New York's only orchestra certainly deserves a proper arena which would reveal, without external hindrance, its own characteristics. With the Boston and New York orchestral habitations thus equally matched, we might then discover what it is that makes the Boston Symphony supreme.

—*New York Evening Post*, April 26, 1937.

FIFTY-SEVENTH SEASON, 1937-1938



(After the drawing of Iacovleff)

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Four Series of Concerts in Symphony Hall

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24 Friday Afternoons and
24 Saturday Evenings

From October 9-10 to April 30-May 1

Prices: \$25 to \$100

•
6 Monday Evenings and
6 Tuesday Afternoons

Prices: \$15, \$12, \$9 and \$6

Orders for season tickets now being taken at Season-Ticket Office which is open all day and in the evenings during Pop Concerts. Payment for season tickets is not due until next Autumn.

Programme 36

WEDNESDAY, JUNE 9, 1937

PROGRAMME

POMP AND CIRCUMSTANCE, March	Elgar
IN THE SPRING, Overture	Goldmark
LIEBESTRAUM	Liszt-Herbert
BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
HUNGARIAN DANCES	Brahms
No. 5 in G minor	
No. 6 in D major	
OVERTURE to "William Tell"	Rossini
FRAMINGHAM STATE TEACHERS COLLEGE GLEE CLUB (with Orchestra)	
(F. W. ARCHIBALD, Conductor)	
Song from Ossian's Fingal	Brahms
"When Love hath Entangled"	
Eternity	
The Bridegroom	
MAYTIME, Selection	Romberg
MOSQUITO DANCE	White
TORCH DANCE from "Henry VIII"	German

Programme 37

THURSDAY, JUNE 10, 1937

TWENTY-FIFTH TUFTS NIGHT

(Entire House Taken)

Programme 38

FRIDAY, JUNE 11, 1937

PROGRAMME

STARS AND STRIPES FOREVER, March	Sonsa
OVERTURE to "Fingal's Cave"	Mendelssohn
MOLLY ON THE SHORE	Grainger
FANTASIA, "Madam Butterfly"	Puccini
IN WAR TIME, from the "Indian Suite"	MacDowell
VALE TRISTE	Sibelius
BOLERO	Ravel
THE WAY YOU LOOK TONIGHT	Kern
(Symphonic paraphrase by L. CAILLIET)	
TURKEY IN THE STRAW	Guion
AMERICAN FANTASY	Herbert

From the *New York Post*, Tuesday, May 25, 1937.

BEETHOVEN AND PRETZELS NOT UNHOLY COMBINATION

BOSTON'S "POP" CONCERTS PROVE THAT FOOD FOR THE
"TUMMY" SEASONS THAT OF THE SOUL

By SAMUEL CHOTZINOFF

Reports from Boston indicate that a lot of fun is to be had at the "Pop" concerts in Symphony Hall these days. Designed to relax the nerves of music lovers who have dwelt for a winter on the Olympian plane of Dr. Koussevitzky's ministrations, and to introduce, perhaps, a feeling of spring camaraderie among Boston's various social classes, the "Pops" may be said to justify their informal title. They shun the full musical dinner pail of the winter season and bring to the general attention the lighter inspirations of the great and near-great composers of all countries.

I have never had the good fortune to attend any of the Boston "Pops," except in spirit as a listener to their

radio transmission. It is said that the actual events present a jolly scene, with lady and gentleman patrons eating and drinking while the gay and enthusiastic conductor, Arthur Fiedler, and his wonderful orchestra, fill the auditorium with pleasant music. The idea may be abhorrent to musicologists and serious persons who disdain any connection between music and the more physical requirements of existence. Yet it invokes an amiable picture in which the soul of man is not separated from his body and the entire organism is accounted for.

The time may not be distant when we shall go to concerts in the spirit in which we now repair to night clubs. That is, we shall think it right and proper to extend what physical aid we can to our spiritual machinery. It may seem blasphemous at this moment even to imagine ourselves eating a ham sandwich during the slow movement of Brahms' First Symphony. Yet any unprejudiced physician will tell you that thoughtful mastication at such a time is conducive to the utmost spiritual concentration. As for myself, I am not ashamed to say that I have often derived the keenest pleasure from the music of Bach while munching salted peanuts.



The Beach Club

Fashion paints the 1937 seascape with bold strokes of color. Bathing ensembles lively as a sea chantey, wool, silk or acetate dressmaker suits, vividly colored capes and coats, peasant-inspired play clothes, slacks, caps and bathing bags that are the "salt of the sea" will give you an urge to become a beach-comber. Sixth floor.

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BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY, CONDUCTOR
Q. S. JUDO, MANAGER
C. W. SPALDING, ASSISTANT MANAGER
SYMPHONY HALL, BOSTON

Hammond Organ Company
2915 No. Western Avenue
Chicago, Ill.

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I want you to know how satisfied and delighted we were with the Hammond Organ, used for the first time at our concert in Providence, in a performance of Liszt's "Faust" Symphony. My congratulations on your remarkable achievement.

Cordially yours,

Serge Koussevitzky

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WINES AT THE POPS

FROM **S. S. PIERCE CO.**

CHAMPAGNES and SPARKLING WINES

Pops No.

10. **Bollinger Brut 1928**—Champagne—the proverbial wine of gaiety since its discoverer, Dom Perignon, tasted and cried, "I'm drinking stars." The 1928 vintage may have been equalled in remarkable years but has never been surpassed.
20. **Pol Roger 1926**—this vintage year produced a small yield of exceedingly good wines.
30. **Ackerman Dry Royal** (Sparkling Saumur)—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
40. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From the Touraine country, once the playground of French kings—and the scene of the recent wine-tasting excursion of the Duke of Windsor and Mrs. Warfield-Simpson, who lunched on chicken, lobster a la Bretagne and old Vouvray at an inn in Semblancay.
50. **Veuve Clicquot Yellow Label Champagne.**
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction in London, world famous Champagne market.

CLARETS

1. **Bordeaux Superieur Rouge De Luze**—a ruby-red Claret of delicate, fresh flavor.
3. **St. Julien 1929 De Luze**—from the celebrated St. Julien region—good body and color.

RHINE WINES

Rhine Wine and Seltzer—a favorite at Pops.

7. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
9. **Rudsheimer 1934** (Langenbach)—light, mildly dry.
11. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.
13. **Schloss Vollrads Cabinet 1935**—light, medium dry.

MOSELLE WINES

35. **Zeltinger 1935** (Langenbach)—light, dry.
37. **Sommerauer Schlossberg 1928**—light, dry.
39. **Erdener Treppchen 1934**—crisp, vigorous flavor.



See opposite
page for prices.
Order by number.

SHERRIES and PORTS

Pops No.

45. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
47. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
65. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.

BORDEAUX WHITE WINES

23. **Graves Superieur 1929 De Luze**—clean, dry, fresh, pale straw color. A favorite.
25. **Barsac Sauternes 1929 De Luze**—a golden, sweet wine. A medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

51. **Bourgogne Blanc Montagny** (Louis Latour)—a dry, delicate, almost nutty, white Burgundy.
53. **Chablis** (Louis Latour)—the pale gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.

BURGUNDY RED WINES

61. **Fleurie 1929** (Louis Latour)—a fruity red Beaujolais of a great year.
63. **Chateauneuf-du-Pape 1929**—a splendid, chateau-bottled red Rhone from the vicinity of the summer palace of the 14th century Popes at Avignon.

ITALIAN WINES

27. **Petrurbani Orvieto**—white, dry—in quaint, straw-covered Italian bottles.
29. **Martini & Rossi Chianti 1929**—renowned Tuscan wine from the House of Melini. A deep ruby red wine.

ALSATIAN WINES

33. **Gewurztraminer 1935**—from Alsace comes this fresh, flowery wine, pale, delicate and dry.

DOMESTIC WINES

- 2, 4, 6, 8, 12, 14. **Gold Coast**—wines of selected quality.

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The Ale That's Aged Again at the Pops

POPS WINE LIST

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CHAMPAGNES AND SPARKLING WINES

	Bot.	½ Bot.		Bot.	½ Bot.
10. Bollinger Brut 1928	6.00	3.50	60. Chanson Sparkling Burgundy 1926	3.50	2.00
20. Pol Roget 1926	6.75	3.50	70. G. H. Mumm's Extra Dry	6.00	3.50
30. Ackerman Dry Royal	3.50	2.00	80. Great Western Domestic	2.75	1.25
40. Vouvray Monopole 1928	3.50	2.00	90. CHAMPAGNE COCKTAIL for two	1.50	
50. Veuve Clicquot Yellow Label	6.00	3.50	(Bollinger Extra Dry)		

CLARETS

1. Bordeaux Superieur Rouge De Luze	1.50	1.00
3. St. Julien 1929 De Luze	1.75	1.25
5. Bordeaux Rouge (Eschenauer)	1.50	1.00

RHINE WINES

7. Niersteiner (Langenbach)	1.75	1.00
9. Rudesheimer 1934 "	2.00	1.25
11. Liebfraumilch 1934 "	2.25	1.25
13. Schloss Vollrads Cabinet 1935	2.50	1.00
15. Niersteiner (Guntrum)	2.00	1.25

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 "	2.25	1.50
21. Haut Sauternes 1929 "	2.00	1.25
23. Graves Superieur 1929 De Luze	1.75	1.00
25. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Petrubani Orvieto	2.00	1.25
29. Martini & Rossi Chianti 1929	1.25	.75
31. Brolio Chianti Red	1.25	.75

ALSATIAN

33. Gewurztraminer 1935	2.00	1.25
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2. Gold Coast Sauternes	1.00	.60	8. Gold Coast Port	1.00	.60
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6. Gold Coast Sherry	1.00	.60	14. Gold Coast Tokay	1.00	

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Macaroons15
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Vanilla20
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Chocolate20
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Marlboro20
Old Gold, Camels15
Chesterfields or Lucky Strikes15
Philip Morris, English Blend15
Spuds15
Pall Malls15



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boats to golf bags
IN THE ANNEX

We went to California to get some of them, and when we found Pacific Coast fashions so refreshing we kept on until we cornered more in Honolulu. By dint of working with designers, ferreting out odd fabrics, and keeping in mind New England's diverse (and diverting) facilities for fun, we managed quite a lively collection, . . . much of it ours exclusively. When you come in to see it . . . in the shops for men, women and children . . . remember we provide the equipment as well as the clothes, for every sport afloat or ashore!



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SATURDAY, JUNE 12, 1937

Programme 39

PROGRAMME

MARCHE SOLENNELLE	Tchaikovsky
OVERTURE to "Oberon"	Weber
MOTO PERPETUO	Strauss
AT'STRIAN PEASANT MUSIC	Schönherr
Wedding March (Hallstatt, 1800)	"Sautanz" ("Hog Dance," Tyrol)
"Schuhplattler" (Tyrol)	"Zwoaschritt" (Two step, Styria)
"G'strampfter" (Salzburg)	

PIANOFORTE CONCERTO No. 5 in F major	Saint-Saëns
I. Allegro animato	
II. Andante	
III. Molto allegro	

Soloist: MARJORIE CHURCH

SONGS BY THE NEW ENGLAND FEDERATION OF MEN'S GLEE CLUBS

"Grant us to do with zeal"	Bach
"Passing By"	E. C. Purcell
Finale from "The Gondoliers"	Sullivan
"Let Your celestial choirs all unite," from "Samson"	Handel
THE SKATERS, Waltz	Waldteufel
TUMBLERS' DANCE from "Snowmaiden"	Rimsky-Korsakov

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THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."



ARTHUR FIEDLER

MONDAY, JUNE 14, 1937
BOSTON UNIVERSITY NIGHT
(Entire House Taken)

Programme 40

TUESDAY, JUNE 15, 1937
OLD TIMERS' NIGHT
PROGRAMME

Programme 41

- MARCH, "Our Director" Bigelow
OVERTURE to "Orpheus in Hades" Offenbach
TRÄUMEREI Schumann
*THE LOST CHORD Sullivan
A HUNT IN THE BLACK FOREST, Descriptive Episode Voelker
The crowing of the rooster announces the dawn—Call of hunting horns to assemble—
They sing the champagne song and drink—The cracking of whips and barking of
hounds are heard—The fox is sighted—The capture is made
*PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius-Kremser
*SONGS OF THE OLD DAYS
"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie
O'Grady"—"Daisy Bell"—("A Bicycle Built for Two")—"Comrades"—"Little Annie
Rooney"—"She May Have Seen Better Days"—"The Band Played On"—"After the
Ball"—"A Hot Time in the Old Town Tonight"
JOLLY FELLOWS, Waltzes Volstedt
*DIE DORFMUSIK, "The Village Band" Fryberg
*OLD-TIME FAVORITES
"Soldiers' Farewell"—"Listen to the Mocking Bird"—"The Old Oaken Bucket"—"Old
Black Joe"—"When You and I were Young, Maggie"—"Tramp, Tramp, Tramp"—
"Rocked in the Cradle of the Deep"—"Sweet and Low"—"Maryland, My Maryland"—
"When Johnny Comes Marching Home"—"Auld Lange Syne"

*Audience and Orchestra.

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Collector's Item

In September, 1937, "The Boston Symphony Orchestra," by Gerome Brush, was placed on sale. Of an edition of five thousand, only five hundred books now remain. Copies are obtainable at the box office, and in the first balcony foyer where *original drawings are now on view.*

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WEDNESDAY, JUNE 16, 1937

Programme 42

CHILDREN'S NIGHT PROGRAMME

STARS AND STRIPES FOREVER, March	Sousa
OVERTURE to "The Merry Wives of Windsor"	Nicolai
FUGATO on a Well-known Theme	McBride
SOVIET IRON WORKS	Mossolov
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia	Saint-Saëns
Introduction and Royal March of the Lion	
Cocks and Hens	
Horses of Tartary (Fleet Animals)	
Tortoises	
The Elephant	
Kangaroos	
Personages with long ears	
The Cuckoo in the depth of the forest	
Pianists	
The Swan (Solo violoncello, J. LANGENDOEN)	
Finale	Pianos: JESÚS MARIA SANROMÁ—LEO LITWIN
A HUNT IN THE BLACK FOREST, Descriptive Episode	Voelker
The crowing of the rooster announces the dawn—Call of hunting horns to assemble— They sing the champagne song and drink—The cracking of whips and barking of hounds are heard—The fox is sighted—The capture is made	
GYPSY DANCE from "Carmen"	Bizet
ON THE TRAIL, from the "Grand Canyon" Suite	Grofé
AMERICAN PATROL	Meacham

STEINWAY PIANOS

POPOVERS

ARAGONAISE FROM "THE CID." Although Massenet had the advantage of knowing that his opera would be sung by Jean and Edouard de Reszke, and Pol Plançon, he wrote more enduringly when he composed the vivacious ballet suite of Spanish dances which he introduced in the second act. He created it expressly for Mlle. Rosita Mauri, celebrated French ballerina of the eighties.

THE ARKANSAS TRAVELER. In its way, this work is an American parallel to the Hungarian Dances of Brahms, and the Slavonic Dances of Dvořák. It is a skilful orchestral elaboration of a traditional American fiddler's reel. The score is by David Gulon, forty-two-year-old native and resident Texan. Self-taught in composition, he studied piano in the Vienna Conservatory.

SLAVONIC DANCE. In 1877, Brahms wrote to his own publisher, Simrock, urging him to consider publishing something of Dvořák, whom he recommended as

musically worthy, and added that the man needed the money. The next year, Dvořák, as if following the lead of Brahms with his Hungarian Dances for piano, four hands, published an album of eight Slavonic Dances. In them he idealized such characteristic Slavonic dance movements as the wild Bohemian "furiant," the "skočná," or reel, and the "sousedská," or slow waltz. In the furiant, used as a climax to weddings, and also in other festivities, the peasants stamp out a three-four rhythm, but alternately accentuate the first and third beat, then the second beat, in successive measures.

LIEBESTRAUM. This excellent orchestration of Liszt's piano solo is a reminder that its creator, Victor Herbert, had serious musical gifts, abetted by thorough training at Stuttgart Conservatorium. The beloved Irish-born composer of American musical comedies also wrote 'cello concerti, orchestral suites, and a symphonic poem.

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CariocaYoumans
ContinentalConrad
Cavalleria Rusticana—Intermezzo
Mascagni
Caucasian Sketches Ippolitov-Ivanoff
In the Village
Procession of the Sardar
Citronen WaltzJohann Strauss
Dance of the HoursPonchielli
DivertissementIbert
Drink to Me Only with Thine eyes
Arranged by Pochon
Entrance of the Little FaunsPierné
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
Jewels of the Madonna—Dance
of the Camorristi...Wolf-Ferrari
Largo (from Xerxes)Handel
Meditation (from Thaïs) Massenet
Marche MilitaireSchubert
March of the Little Lead Soldiers
Pierné
Malaguena (from Andalusian
Suite)Lecuona
Midsummer Night's Dream—
Overture.....Mendelssohn
Midsummer Night's Dream—
Wedding March...Mendelssohn
Mosquito DanceWhite
Natoma—Dagger Dance....Herbert
Polonaise Militaire in A Major
Chopin
Piano Concerto No. 2 in D
MinorMacDowell
Soloist, J. M. Sanromá
Poet and Peasant Overture
Von Suppé
Pomp and Circumstance—March
Elgar
Prayer of ThanksgivingValerius
Prelude in C-sharp Minor
Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Rhapsody in Blue.....Gershwin
Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
The Sleeping Beauty Ballet—
WaltzTschaikowsky
Scherzo (from String Octet)
Mendelssohn
Song of India (from Sadko)
Rimsky-Korsakoff
Thunder and Lightning—Polka
Johann Strauss

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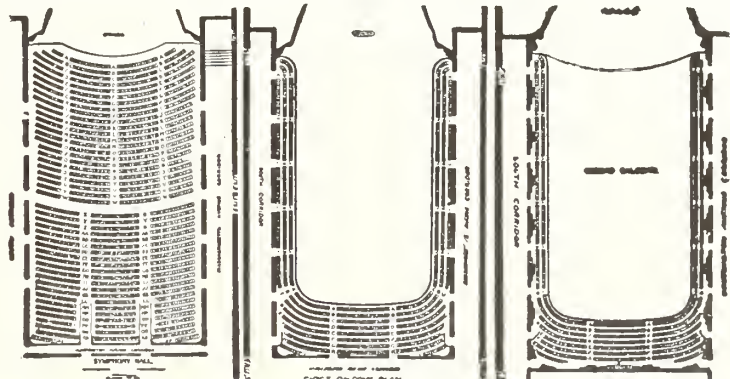
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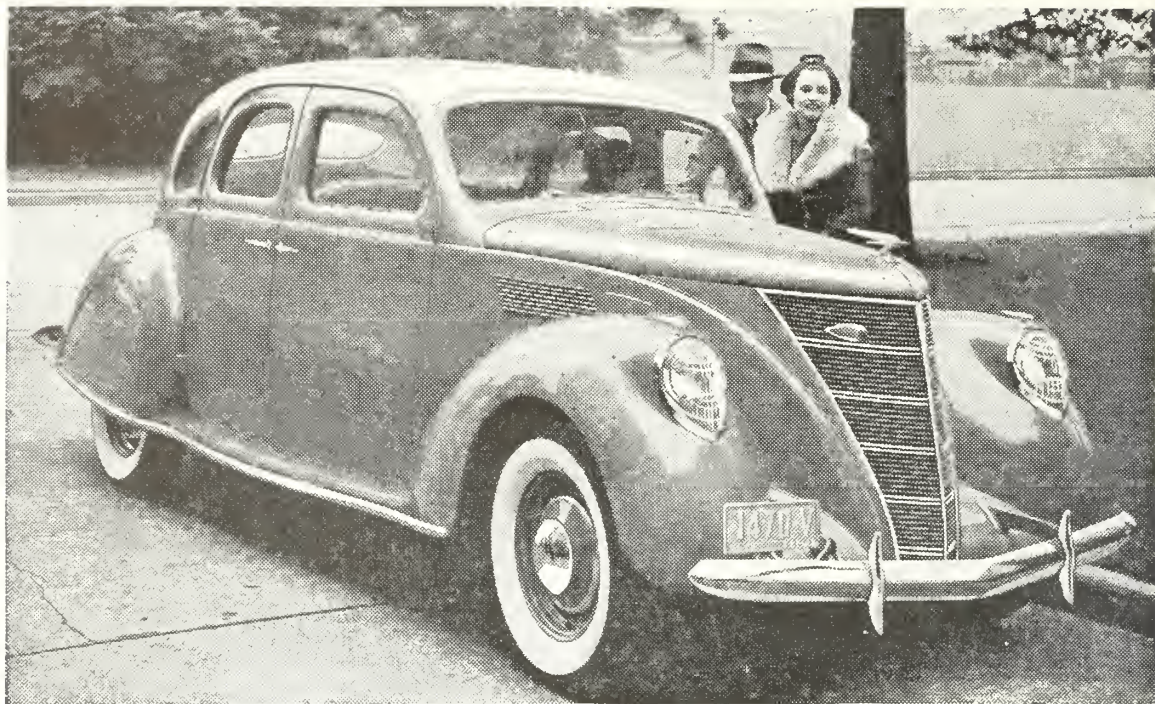
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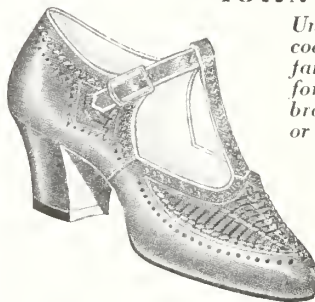
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Programme 36

WEDNESDAY, JUNE 9, 1937

Number 16

FRAMINGHAM STATE TEACHERS' COLLEGE NIGHT PROGRAMME

POMP AND CIRCUMSTANCE, March	Elgar
IN THE SPRING, Overture	Goldmark
LIEBESTRAUM	Liszt-Herbert
BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
HUNGARIAN DANCES	Brahms
No. 5 in G minor	
No. 6 in D major	
OVERTURE to "William Tell"	Rossini
FRAMINGHAM STATE TEACHERS' COLLEGE GLEE CLUB (with Orchestra)	
(F. W. ARCHIBALD, Conductor)	
Song from Ossian's Fingal	Brahms
"When Love hath Entangled"	
Eternity	
The Bridegroom	
MAYTIME, Selection	Romberg
MOSQUITO DANCE	White
TORCH DANCE from "Henry VIII"	German

An exhibit of work by members of Boston Art Club in the First Balcony Foyer

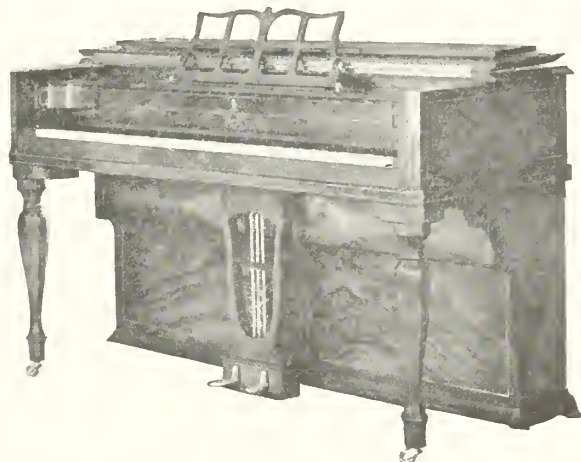
SOLOIST: MARJORIE CHURCH	Saturday, June 12
OLD TIMERS' NIGHT	Tuesday, June 15
CHILDREN'S NIGHT	Wednesday, June 16

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ARTHUR FIEDLER Smokes Juleps

Programme 37

THURSDAY, JUNE 10, 1937

Number 16

TWENTY-FIFTH TUFTS NIGHT

PROGRAMME

CORTÈGE from "Mlada"	Rimsky-Korsakov
LARGO from the Opera "Xerxes"	Handel
MARCHE SLAVE	Tchaikovsky
CONCERTO FOR PIANO in D minor, No. 2	MacDowell

- I. Larghetto calmato
- II. Presto giocoso
- III. Largo: Molto allegro

Piano: JESÚS MARIA SANROMÁ

RIIDE OF THE VALKYRIES	Wagner
BOLERO	Ravel

TUFTS SELECTIONS (Conducted by Professor LEO R. LEWIS):

Tuftonia's Day	E. W. Hayes, '16
The Voice of Alma Mater (Class Song of 1912)	W. W. Rose, '12

Soloist: JACOBUS LANGENDOEN

That's Why	N. S. Bean, '30
Twilight, from Opus 7	Grieg

Orchestrated by RACHEL MILNE, '22

Brown and Blue	E. W. Newton, '90
Romanza, from Concertino for Trumpet	L. R. Lewis, '87

(First performance)

Soloist: ROGER VOISIN

Dear Alma Mater	L. R. Lewis, '87
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By WILLIAM J. HENDERSON (1855-1937)

EARLY in the winter of 1886-87 it was made known that New York was to be invaded by a foreign orchestra. We had all heard that Boston was carrying its musical head pretty high because of this orchestra and naturally we were curious about it. So when it gave its first New York concert on February 14, 1887, down in the old Steinway Hall in Fourteenth Street, all the knowing ones were there. When the visitors had finished the opening number we knew they were an orchestra. The audience applauded frenetically; some musicians (not orchestral) stood up and cheered. Such string tone, such precision, such balance, and such generally polished style demanded all that enthusiasm. . . . We knew then that the Boston Orchestra could not be confined to Boston. And so it has been coming to New York ever since.

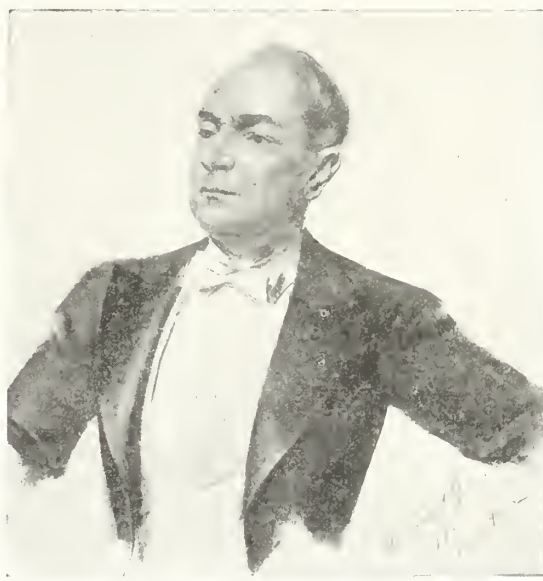
When the Bostonians first came to us we were unaccustomed to such invasions. We had our own Philharmonic and Symphony societies, Theodore Thomas's popular series, and Frank van der Stucken's novelty concerts, and we thought we did not require any others. The opening concert of the Boston organization proved to us that we were mistaken and that we needed this new transfusion of artistic blood into our stagnant veins.

The early Boston Orchestra under Gericke was a great one. Its strings were incomparable; its precision and unanimity unsurpassed, the sunlit clarity and perfect balance of its tone unrivaled, the elegant aristocracy of its style unchallenged. They are all gone, those artists who gave us the fresh enthusiasms of those historic days — Franz Kneisel and Martin Loeffler, Tim Adamowski and Otto Roth, who held the first two desks among the violins; Schroeder, the master 'cellist; Longy, oboist superlative, and all the rest. Theodorowicz, who used to be with Kneisel in the quartet, and who now sits beside Burgin at the first desk, is the veteran who furnishes the link with the last of the old associations.

But there is the Boston Symphony organization, still a magnificent instrument, still a company of virtuosi, still a splendid and puissant force in the musical vigor of the country, still under the artistic direction of a conductor of wide vision, catholic taste, technical mastery, and inexhaustible ardor. Those of us who knew the orchestra in the days of its early visits cherish our memories; but we hold as more precious the living power that continues to project its energy into our musical life.

— *New York Sun*, November 2, 1935.

FIFTY-SEVENTH SEASON, 1937-1938



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Material concerning the Orchestra is on view in the Huntington Avenue Foyer.

PROGRAMME

STARS AND STRIPES FOREVER, March	Sousa
OVERTURE, "Fingal's Cave"	Mendelssohn
MOLLY ON THE SHORE	Grainger
FANTASIA, "Madam Butterfly"	Puccini
<hr/>	
IN WAR TIME, from the "Indian Suite"	MacDowell
VALE TRISTE	Sibelius
BOLERO	Ravel
<hr/>	
THE WAY YOU LOOK TONIGHT	Kern
(Symphonic paraphrase by L. CAILLIET)	
TURKEY IN THE STRAW	Guion
AMERICAN FANTASY	Herbert

PROGRAMME

MARCHE SOLENNELLE	Tchaikovsky
OVERTURE to "Oberon"	Weber
MOTO PERPETUO	Strauss
AUSTRIAN PEASANT MUSIC	Schönherr
Wedding March (Hallstatt, 1800)	"Sautanz" ("Hog Dance," Tyrol)
"Schuhplattler" (Tyrol)	"Zwoaschritt" (Two step, Styria)
"G'strampfer" (Salzburg)	
<hr/>	
PIANOFORTE CONCERTO No. 5 in F major	Saint-Saëns
I. Allegro animato	
II. Andante	
III. Molto allegro	
Soloist: MARJORIE CHURCH	
<hr/>	
SONGS BY THE NEW ENGLAND FEDERATION OF MEN'S GLEE CLUBS	
"Grant us to do with zeal"	Bach
"Passing By"	E. C. Purcell
Finale from "The Gondoliers"	Sullivan
"Let Your celestial choirs all unite," from "Samson"	Handel
THE SKATERS, Waltz	Waldteufel
TUMBLERS' DANCE from "Snowmaiden"	Rimsky-Korsakov

STEINWAY PIANO

From the *New York Post*, Tuesday, May 25, 1937.

BEETHOVEN AND PRETZELS NOT UNHOLY COMBINATION

BOSTON'S "POP" CONCERTS PROVE THAT FOOD FOR THE "TUMMY" SEASONS THAT OF THE SOUL

By SAMUEL CHOTZINOFF

Reports from Boston indicate that a lot of fun is to be had at the "Pop" concerts in Symphony Hall these days. Designed to relax the nerves of music lovers who have dwelt for a winter on the Olympian plane of Dr. Koussevitzky's ministrations, and to introduce, perhaps, a feeling of spring camaraderie among Boston's various social classes, the "Pops" may be said to justify their informal title. They shun the full musical dinner pail of the winter season and bring to the general attention the lighter inspirations of the great and near-great composers of all countries.

I have never had the good fortune to attend any of the Boston "Pops," except in spirit as a listener to their

radio transmission. It is said that the actual events present a jolly scene, with lady and gentleman patrons eating and drinking while the gay and enthusiastic conductor, Arthur Fiedler, and his wonderful orchestra, fill the auditorium with pleasant music. The idea may be abhorrent to musicologists and serious persons who disdain any connection between music and the more physical requirements of existence. Yet it invokes an amiable picture in which the soul of man is not separated from his body and the entire organism is accounted for.

The time may not be distant when we shall go to concerts in the spirit in which we now repair to night clubs. That is, we shall think it right and proper to extend what physical aid we can to our spiritual machinery. It may seem blasphemous at this moment even to imagine ourselves eating a ham sandwich during the slow movement of Brahms' First Symphony. Yet any unprejudiced physician will tell you that thoughtful mastication at such a time is conducive to the utmost spiritual concentration. As for myself, I am not ashamed to say that I have often derived the keenest pleasure from the music of Bach while munching salted peanuts.



The Beach Club

Fashion paints the 1937 seascape with bold strokes of color. Bathing ensembles lively as a sea chantey, wool, silk or acetate dressmaker suits, vividly colored capes and coats, peasant-inspired play clothes, slacks, caps and bathing bags that are the "salt of the sea" will give you an urge to become a beach-comber. Sixth floor.

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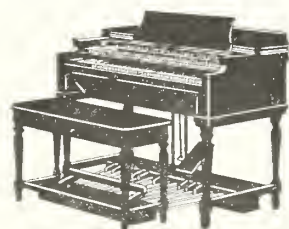
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WINES AT THE POPS

FROM **S. S. PIERCE CO.**

CHAMPAGNES and SPARKLING WINES

Pops No.

10. **Bollinger Brut 1928**—Champagne—the proverbial wine of gaiety since its discoverer, Dom Perignon, tasted and cried, "I'm drinking stars." The 1928 vintage may have been equalled in remarkable years but has never been surpassed.
20. **Pol Roger 1926**—this vintage year produced a small yield of exceedingly good wines.
30. **Ackerman Dry Royal (Sparkling Saumur)**—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
40. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From the Touraine country, once the playground of French kings—and the scene of the recent wine-tasting excursion of the Duke of Windsor and Mrs. Warfield-Simpson, who lunched on chicken, lobster a la Bretagne and old Vouvray at an inn in Semblancay.
50. **Veuve Clicquot Yellow Label Champagne.**
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two (Bollinger Extra Dry)**—Bollinger is the Champagne of prestige and distinction in London, world famous Champagne market.

CLARETS

1. **Bordeaux Superieur Rouge De Luze**—a ruby-red Claret of delicate, fresh flavor.
3. **St. Julien 1929 De Luze**—from the celebrated St. Julien region—good body and color.

RHINE WINES

Rhine Wine and Seltzer—a favorite at Pops.

7. **Niersteiner (Langenbach)**—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
9. **Rudesheimer 1934 (Langenbach)**—light, mildly dry.
11. **Liebfraumilch 1934 (Langenbach)**—medium body, pleasant, clean sweetness.

MOSELLE WINES

35. **Zeltinger 1935 (Langenbach)**—light, dry.
37. **Sommerauer Schlossberg 1928**—light, dry.
39. **Erdener Treppchen 1934**—crisp, vigorous flavor.



See opposite
page for prices.
Order by number.

SHERRIES and PORTS

Pops No.

45. **Generoso Sherry (Duff Gordon)**—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
47. **Amontillado Sherry (Duff Gordon)**—pale and dry. Delicious instead of a cocktail.
49. **Oloroso Sherry (Duff Gordon)**—rich and sweet. A magnificent "big" wine about 30 years of age.
65. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.

BORDEAUX WHITE WINES

23. **Graves Superieur 1929 De Luze**—clean, dry, fresh, pale straw color. A favorite.
25. **Barsac Sauternes 1929 De Luze**—a golden, sweet wine. A medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

51. **Bourgogne Blanc Montagny (Louis Latour)**—a dry, delicate, almost nutty, white Burgundy.
53. **Chablis (Louis Latour)**—the pale gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.

BURGUNDY RED WINES

61. **Fleurie 1929 (Louis Latour)**—a fruity red Beaujolais of a great year.

ITALIAN WINES

27. **Petrurbani Orvieto**—white, dry—in quaint, straw-covered Italian bottles.
29. **Martini & Rossi Chianti 1929**—renowned Tuscan wine from the House of Melini. A deep ruby red wine.

ALSATIAN WINES

33. **Gewurztraminer 1935**—from Alsace comes this fresh, flowery wine, pale, delicate and dry.

DOMESTIC WINES

- 2, 4, 6, 8, 12, 14. **Gold Coast**—wines of selected quality.

CROFT ALE

The Ale That's Aged

Again at the Pops

POPS WINE LIST

Please order wine by number and indicate whether you wish "Bot." or "½ Bot."

CHAMPAGNES AND SPARKLING WINES

	Bot.	½ Bot.		Bot.	½ Bot.
10. Bollinger Brut 1928	6.00	3.50	60. Chanson Sparkling Burgundy 1926	3.50	2.00
20. Pol Roget 1926	6.75	3.50	70. G. H. Mumm's Extra Dry	6.00	3.50
30. Ackerman Dry Royal	3.50	2.00	80. Great Western Domestic	2.75	1.25
40. Vouvray Monopole 1928	3.50	2.00	90. CHAMPAGNE COCKTAIL for two	1.50	
50. Veuve Clicquot Yellow Label	6.00	3.50	(Bollinger Extra Dry)		

CLARETS

1. Bordeaux Superieur Rouge De Luze.	1.50	1.00
3. St. Julien 1929 De Luze	1.75	1.25
5. Bordeaux Rouge (Eschenauer)	1.50	1.00

RHINE WINES

7. Niersteiner (Langenbach).	1.75	1.00
9. Rudesheimer 1934 "	2.00	1.25
11. Liebfraumilch 1934 "	2.25	1.25
15. Niersteiner (Guntrum)	2.00	1.25

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 "	2.25	1.50
21. Haut Sauternes 1929 "	2.00	1.25
23. Graves Superieur 1929 De Luze	1.75	1.00
25. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Petrurbani Orvieto	2.00	1.25
29. Martini & Rossi Chianti 1929	1.25	.75
31. Brolio Chianti Red	1.25	.75

ALSATIAN

33. Gewurztraminer 1935	2.00	1.25
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CALIFORNIA WINES (S. S. PIERCE Co.)

2. Gold Coast Sauternes	1.00	.60	8. Gold Coast Port	1.00	.60
4. Gold Coast Red Burgundy	1.00	.60	12. Gold Coast Muscatel	1.00	.60
6. Gold Coast Sherry	1.00	.60	14. Gold Coast Tokay	1.00	

BEER AND ALE

Pickwick Ale . . . . .	.20
Croft Ale . . . . .	.20
Ballantine's Ale . . . . .	.20
Pilgrim Ale . . . . .	.25
Hanley's Ale Purple Label . . . . .	.20
Bass Ale Imported . . . . .	.50
Harvard Export Beer . . . . .	.20
Jacob Ruppert Beer . . . . .	.20
Guinness Stout . . . . .	.50
Boylston Lager . . . . .	.20
Frank Jones Ale . . . . .	.20

FRESH FRUIT DRINKS

Lemonade . . . . .	.20
Soda Lemonade . . . . .	.25
Claret Lemonade . . . . .	.30
Epicure Grape Juice15
POP PUNCH (non-alcoholic)25
CLARET OR SAUTERNE PUNCH35

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Poland Spring Pale Dry 12 oz.25

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Pretzels10
Cheese Wafers10
Brownies10
Spice Cake15
Macaroons15
Fudge Cake10
Vienna Tea Cakes15

ICE CREAM

Vanilla20
Cherry Sundae20
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Coffee20
Strawberry20
Pineapple Sundae20
Brandied Nesselrode Sundae25


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Chocolate Covered Almonds, box75
Pecan Slice, box75
"Old Fashioned" Sugar Wafers:	
Peppermint-box75
Wintergreen-box75
Old Fashioned "Bitter Sweets"75

COFFEE AND TEA
 Silex Coffee

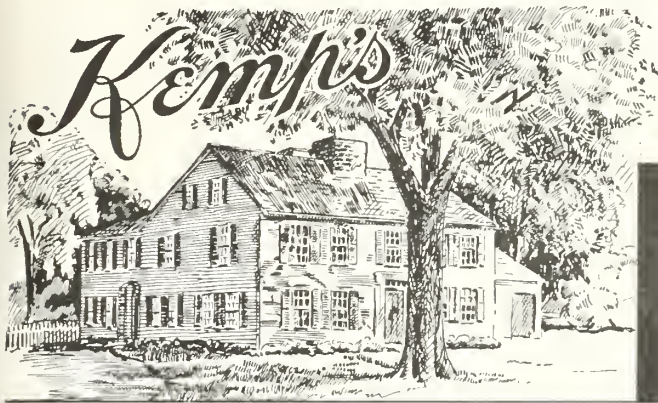
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Hot Tea, Individual Pots75
Iced Coffee or Tea75

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Melachrino, Cork Tip20
Philip Morris, Cork Tip25
Egyptian Dieties, Plain or Cork Tip25
Benson & Hedges, Virginia Rounds . . . . .	.20
Marlboro . . . . .	.20
Old Gold, Camels . . . . .	.15
Chesterfields or Lucky Strikes15
Philip Morris, English Blend15
Spuds15
Pall Malls15



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IN THE ANNEX

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MONDAY, JUNE 14, 1937
BOSTON UNIVERSITY NIGHT
 (Entire House Taken)

Programme 40

TUESDAY, JUNE 15, 1937

Programme 41

OLD TIMERS' NIGHT
PROGRAMME

MARCH, "Our Director"	Bigelow
OVERTURE to "Orpheus in Hades"	Offenbach
TRÄUMEREI	Schumann
*THE LOST CHORD	Sullivan

A HUNT IN THE BLACK FOREST, Descriptive Episode Voelker
 The crowing of the rooster announces the dawn—Call of hunting horns to assemble—
 They sing the champagne song and drink—The cracking of whips and barking of
 hounds are heard—The fox is sighted—The capture is made

*PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius-Kremser
 *SONGS OF THE OLD DAYS

"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie
 O'Grady"—"Daisy Bell"—("A Bicycle Built for Two")—"Comrades"—"Little Annie
 Rooney"—"She May Have Seen Better Days"—"The Band Played On"—"After the
 Ball"—"A Hot Time in the Old Town Tonight"

JOLLY FELLOWS, Waltzes Volstedt

*DIE DORENMUSIK, "The Village Band" Fryberg

***OLD-TIME FAVORITES**

"Soldiers' Farewell"—"Listen to the Mocking Bird"—"The Old Oaken Bucket"—"Old
 Black Joe"—"When You and I were Young, Maggie"—"Tramp, Tramp, Tramp"—
 "Rocked in the Cradle of the Deep"—"Sweet and Low"—"Maryland, My Maryland"—
 "When Johnny Comes Marching Home"—"Auld Lang Syne"

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Boston Symphony Orchestra
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August 1937

Series A 5th, Thursday Evening
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 8th, Sunday Afternoon

Series B 12th, Thursday Evening
 14th, Saturday Evening
 15th, Sunday Afternoon

(Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.)

Application blanks may be obtained at the box office, Symphony Hall.

THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in F-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."



ARTHUR FIEDLER

WEDNESDAY, JUNE 16, 1937

Programme 42

CHILDREN'S NIGHT
PROGRAMME

STARS AND STRIPES FOREVER, March	Sousa
OVERTURE to "The Merry Wives of Windsor"	Nicolai
FUGATO on a Well-known Theme	McBride
SOVIET IRON WORKS	Mossolov

THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia	Saint-Saëns
--	-------------

Introduction and Royal March of the Lion

Cocks and Hens

Horses of Tartary (Fleet Animals)

Tortoises

The Elephant

Kangaroos

Personages with long ears

The Cuckoo in the depth of the forest

Pianists

The Swan (Solo violoncello, J. LANGENDOEN)

Finale Pianos: JESÚS MARIA SANROMÁ—LEO LITWIN

A HUNT IN THE BLACK FOREST, Descriptive Episode	Voelker
---	---------

The crowing of the rooster announces the dawn—Call of hunting horns to assemble—

They sing the champagne song and drink—The cracking of whips and barking of hounds are heard—The fox is sighted—The capture is made

GYPSY DANCE from "Carmen"	Bizet
-------------------------------------	-------

ON THE TRAIL, from the "Grand Canyon" Suite	Grofé
---	-------

AMERICAN PATROL	Meacham
---------------------------	---------

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In September, 1936, "The Boston Symphony Orchestra," by Gerome Brush, was placed on sale. Of an edition of five thousand, only five hundred books now remain. Copies are obtainable at the box office, and in the first balcony foyer where *original drawings are now on view.*

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By GEROME BRUSH

109 Charcoal portraits, with biographical sketches by the artist, \$1.50.

There are a few copies of a signed limited edition available at \$5.00.

THURSDAY, JUNE 17, 1937

Programme 43

PROGRAMME

MARCHE HÉROÏQUE Saint-Saëns

FINALE, "Scheherazade" Rimsky-Korsakov

Festival at Bagdad. The Sea. The Ship goes to Pieces against a rock
surmounted by a Bronze Warrior. Conclusion.

THE RIDE OF THE VALKYRIES Wagner

DIVERTISSEMENT Ibert

Introduction—Cortège—Nocturne—Valse—Parade—Finale

IRISH RHAPSODY Herbert

PRELUDE to "The Deluge" Saint-Saëns

Violin solo: JULIUS THEODOROWICZ

FANTASIA, "Carmen" Bizet

WINE, WOMAN AND SONG, Waltzes Strauss

AMERICAN FANTASY Herbert

POPOVERS

AUSTRIAN PEASANT MUSIC. This fetching suite has been neatly instrumented by Max Schoenherr from peasant music of various provinces of Austria. But its naïve tunes and forthright rhythms bring memories of one of those itinerant German bands gone from our streets since 1914, and wistfully regretted by many.

TURKEY IN THE STRAW. In its way, this work is an American parallel to the Hungarian Dances of Brahms, and the Slavonic Dances of Dvořák. It is a skilful orchestral elaboration of a traditional American fiddler's reel. The score is by David Gulon, forty-two-year-old native and resident Texan. Self-taught in composition, he studied piano in the Vienna Conservatory.

SLAVONIC DANCE. In 1877, Brahms wrote to his own publisher, Simrock, urging him to consider publishing something of Dvořák, whom he recommended as

musically worthy. He added that the man needed the money. The next year, Dvořák, as if following the lead of Brahms with his Hungarian Dances for piano, four hands, published an album of eight Slavonic Dances. In them he idealized such characteristic Slavonic dance movements as the wild Bohemian "furiant," the "skočná," or reel, and the "sousedská," or slow waltz. In the furiant, used as a climax to weddings, and also in other festivities, the peasants stamp out a three-four rhythm, but alternately accentuate the first and third beat, then the second beat, in successive measures.

LIEBESTRAUM. This excellent orchestration of Liszt's piano solo is a reminder that its creator, Victor Herbert, had serious musical gifts, abetted by thorough training at Stuttgart Conservatorium. The beloved Irish-born composer of American musical comedies also wrote 'cello concerti, orchestral suites, and a symphonic poem.

OVERTURE TO "WILLIAM TELL." Here we have a series of tone-pictures: Sunrise in the Alps; Alpine storm; calm and shepherds' thanksgiving; summons to arms, and march of Swiss soldiers.

EXTRA



After the Concert Play
A Pops Red Seal Record By The

BOSTON "POPS" ORCHESTRA ARTHUR FIEDLER, CONDUCTING

There are now 40 brilliant red seal records by this orchestra. For the complete list see next to last page of this programme. Your favorite is there. . . . The Poet and Peasant, Ibert's Divertissement, Marche Slave, Meditation from Thaïs, The Carioca, Marche Militaire, etc. Note especially the current May recording, "Jewels of the Madonna." On sale at any of the R C A Victor dealer stores listed below.



Boston Music Co., 116 Boylston Street
Music of All Publishers
Chas. W. Homeyer Co., 498 Boylston St.
M. Steinert & Sons, 162 Boylston Street

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"POPS"
ORCHESTRA
VICTOR
RECORDS**

**ARTHUR FIEDLER
CONDUCTING**

Aida—Grand March (Act 2)...Verdi
Aida—Ballet SuiteVerdi
Capriccio EspagnolRimsky-Korsakoff
CariocaYoumans
ContinentalConrad
Cavalleria Rusticana—Intermezzo
.....Mascagni
Caucasian Sketches Ippolitov-Ivanoff
In the Village
Procession of the Sardar
Citronen WaltzJohann Strauss
Dance of the HoursPonchielli
DivertissementIbert
Drink to Me Only with Thine eyes
Arranged by Pochon
Entrance of the Little FaunsPierné
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
Jewels of the Madonna—Dance
of the Camorristi...Wolf-Ferrari
Largo (from Xerxes)Handel
Meditation (from Thaïs) Massenet
Marche MilitaireSchubert
March of the Little Lead Soldiers
.....Pierné
Malaguena (from Andalusian
Suite)Lecuona
Midsummer Night's Dream—
Overture.....Mendelssohn
Midsummer Night's Dream—
Wedding March....Mendelssohn
Mosquito DanceWhite
Natoma—Dagger Dance....Herbert
Polonaise Militaire in A Major
.....Chopin
Piano Concerto No. 2 in D
MinorMacDowell
Soloist, J. M. Sanromá
Poet and Peasant Overture
.....Von Suppé
Pomp and Circumstance—March
.....Elgar
Prayer of ThanksgivingValerius
Prelude in C-sharp Minor
.....Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Rhapsody in Blue.....Gershwin
Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
The Sleeping Beauty Ballet—
WaltzTchaikowsky
Scherzo (from String Octet)
.....Mendelssohn
Song of India (from Sadko)
.....Rimsky-Korsakoff
Thunder and Lightning—Polka
.....Johann Strauss

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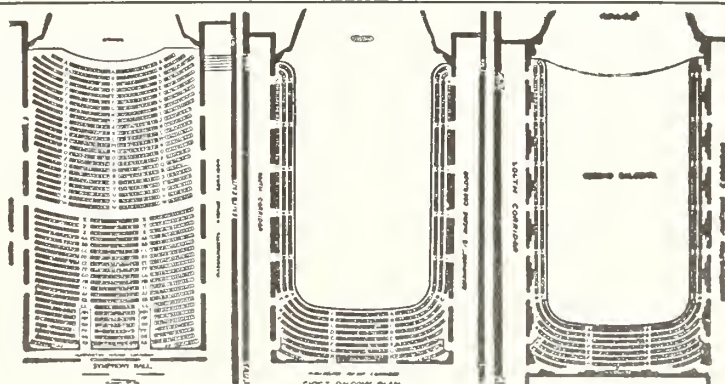
41 WESTLAND AVENUE

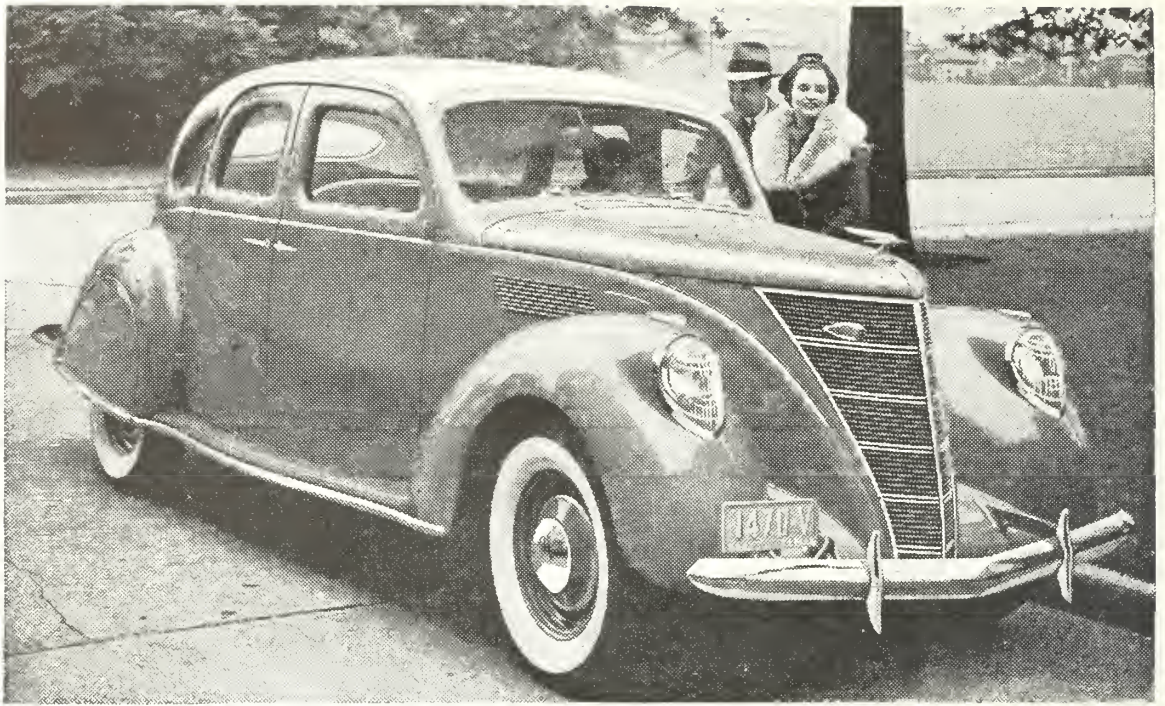
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soft roller brim,
smart stitchings, **\$10.95**



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selected with an eye to the "occasion" will assure you a smart, complete and economical shoe wardrobe for summer.

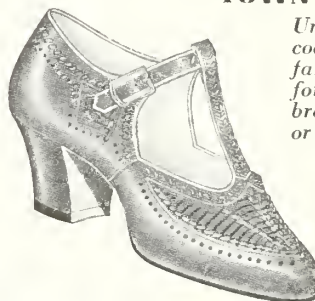
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One of eleven swagger Arnold Authentic styles. In coolly perforated beige bucko or white buck. Leather heel, flexible Darex sole

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Miss Doris Bailey, Wollaston — Co-Chairman, Patrons and Patronesses
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Programme 38

FRIDAY, JUNE 11, 1937

Number 17

COUNCIL OF YOUNG WOMEN'S REPUBLICAN CLUB

PROGRAMME

STARS AND STRIPES FOREVER. March	Sousa
OVERTURE, "Fingal's Cave"	Mendelssohn
MOLLY ON THE SHORE	Grainger
FANTASIA, "Madam Butterfly"	Puccini

IN WAR TIME, from the "Indian Suite"	MacDowell
VALSE TRISTE	Sibelius
BOLERO	Ravel

THE WAY YOU LOOK TONIGHT	Kern
(Symphonic paraphrase by L. CAILLIET)	

TURKEY IN THE STRAW	Guion
AMERICAN FANTASY	Herbert

SOLOIST: MARJORIE CHURCH	Saturday, June 12
OLD TIMERS' NIGHT	Tuesday, June 15
CHILDREN'S NIGHT	Wednesday, June 16

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BOSTON





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ARTHUR FIEDLER Smokes Juleps

Programme 39

SATURDAY, JUNE 12, 1937

Number 17

PROGRAMME

MARCHE SOLENNELLE	Tchaikovsky
OVERTURE to "Oberon"	Weber
MOTO PERPETUO	Strauss
AUSTRIAN PEASANT MUSIC	Schönherr
Wedding March (Hallstatt, 1800)	"Sautanz" ("Hog Dance," Tyrol)
"Schuhplattler" (Tyrol)	"Zwoaschritt" (Two step, Styria)
"G'strampfer" (Salzburg)	

PIANOFORTE CONCERTO No. 5 in F major	Saint-Saëns
I. Allegro animato	
II. Andante	
III. Molto allegro	

Soloist: MARJORIE CHURCH

SONGS BY THE NEW ENGLAND FEDERATION OF MEN'S GLEE CLUBS

"Grant us to do with zeal"	Bach
"Passing By"	E. C. Purcell
Finale from "The Gondoliers"	Sullivan
"Let Your celestial choirs all unite," from "Samson"	Handel
THE SKATERS. Waltz	Waldteufel
TUMBLERS' DANCE from "Snowmaiden"	Rimsky-Korsakov

STEINWAY PIANO

The New England Federation of Men's Glee Clubs, the United Order of True Sisters Noemi Chapter No. 11, and the Girls' Latin School Alumnae have taken groups of tables

OLD TIMERS' NIGHT	Tuesday, June 15
CHILDREN'S NIGHT	Wednesday, June 16



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Fifty Years in New York

By WILLIAM J. HENDERSON (1855-1937)

EARLY in the winter of 1886-87 it was made known that New York was to be invaded by a foreign orchestra. We had all heard that Boston was carrying its musical head pretty high because of this orchestra and naturally we were curious about it. So when it gave its first New York concert on February 14, 1887, down in the old Steinway Hall in Fourteenth Street, all the knowing ones were there. When the visitors had finished the opening number we knew they were an orchestra. The audience applauded frenetically; some musicians (not orchestral) stood up and cheered. Such string tone, such precision, such balance, and such generally polished style demanded all that enthusiasm. . . . We knew then that the Boston Orchestra could not be confined to Boston. And so it has been coming to New York ever since.

When the Bostonians first came to us we were unaccustomed to such invasions. We had our own Philharmonic and Symphony societies, Theodore Thomas's popular series, and Frank van der Stucken's novelty concerts, and we thought we did not require any others. The opening concert of the Boston organization proved to us that we were mistaken and that we needed this new transfusion of artistic blood into our stagnant veins.

The early Boston Orchestra under Gericke was a great one. Its strings were incomparable; its precision and unanimity unsurpassed, the sunlit clarity and perfect balance of its tone unrivaled, the elegant aristocracy of its style unchallenged. They are all gone, those artists who gave us the fresh enthusiasms of those historic days — Franz Kneisel and Martin Loeffler, Tim Adamowski and Otto Roth, who held the first two desks among the violins; Schroeder, the master 'cellist; Longy, oboist superlative, and all the rest. Theodorowicz, who used to be with Kneisel in the quartet, and who now sits beside Burgin at the first desk, is the veteran who furnishes the link with the last of the old associations.

But there is the Boston Symphony organization, still a magnificent instrument, still a company of virtuosi, still a splendid and puissant force in the musical vigor of the country, still under the artistic direction of a conductor of wide vision, catholic taste, technical mastery, and inexhaustible ardor. Those of us who knew the orchestra in the days of its early visits cherish our memories; but we hold as more precious the living power that continues to project its energy into our musical life.

— *New York Sun*, November 2, 1935.

FIFTY-SEVENTH SEASON, 1937-1938



(After the drawing of Iacovleff)

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Four Series of Concerts in Symphony Hall

•
24 Friday Afternoons and
24 Saturday Evenings

From October 9-10 to April 30-May 1

Prices: \$25 to \$100

•
6 Monday Evenings and
6 Tuesday Afternoons

Prices: \$15, \$12, \$9 and \$6

Orders for season tickets now being taken at Season-Ticket Office which is open all day and in the evenings during Pop Concerts. Payment for season tickets is not due until next Autumn.

Material concerning the Orchestra is on view in the Huntington Avenue Foyer.

OLD TIMERS' NIGHT

PROGRAMME

MARCH, "Our Director"	Bigelow
OVERTURE to "Orpheus in Hades"	Offenbach
TRAFMEREI	Sehumann
*THE LOST CHORD	Sullivan

A HUNT IN THE BLACK FOREST. Descriptive Episode Voelker

The crowing of the rooster announces the dawn—Call of hunting horns to assemble—
They sing the champagne song and drink—The cracking of whips and barking of
hounds are heard—The fox is sighted—The capture is made

*PRAYER OF THANKSGIVING. Old Dutch Hymn Valerius-Kremser

*SONGS OF THE OLD DAYS

"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie
O'Grady"—"Daisy Bell"—("A Bicycle Built for Two")—"Comrades"—"Little Annie
Rooney"—"She May Have Seen Better Days"—"The Band Played On"—"After the
Ball"—"A Hot Time in the Old Town Tonight"

JOLLY FELLOWS. Waltzes Volstedt

*DIE DORFMUSIK. "The Village Band" Fryberg

*OLD-TIME FAVORITES

"Soldiers' Farewell"—"Listen to the Mocking Bird"—"The Old Oaken Bucket"—"Old
Black Joe"—"When You and I were Young, Maggie"—"Tramp, Tramp, Tramp"—
"Rocked in the Cradle of the Deep"—"Sweet and Low"—"Maryland, My Maryland"—
"When Johnny Comes Marching Home"—"Auld Lang Syne"

*Audience and Orchestra.

From the *New York Post*, Tuesday, May 25, 1937.

BEETHOVEN AND PRETZELS NOT UNHOLY COMBINATION

BOSTON'S "POP" CONCERTS PROVE THAT FOOD FOR THE
"TUMMY" SEASONS THAT OF THE SOUL

By SAMUEL CHOTZINOFF

Reports from Boston indicate that a lot of fun is to be had at the "Pop" concerts in Symphony Hall these days. Designed to relax the nerves of music lovers who have dwelt for a winter on the Olympian plane of Dr. Koussevitzky's ministrations, and to introduce, perhaps, a feeling of spring camaraderie among Boston's various social classes, the "Pops" may be said to justify their informal title. They shun the full musical dinner pail of the winter season and bring to the general attention the lighter inspirations of the great and near-great composers of all countries.

I have never had the good fortune to attend any of the Boston "Pops," except in spirit as a listener to their

radio transmission. It is said that the actual events present a jolly scene, with lady and gentleman patrons eating and drinking while the gay and enthusiastic conductor, Arthur Fiedler, and his wonderful orchestra, fill the auditorium with pleasant music. The idea may be abhorrent to musicologists and serious persons who disdain any connection between music and the more physical requirements of existence. Yet it invokes an amiable picture in which the soul of man is not separated from his body and the entire organism is accounted for.

The time may not be distant when we shall go to concerts in the spirit in which we now repair to night clubs. That is, we shall think it right and proper to extend what physical aid we can to our spiritual machinery. It may seem blasphemous at this moment even to imagine ourselves eating a ham sandwich during the slow movement of Brahms' First Symphony. Yet any unprejudiced physician will tell you that thoughtful mastication at such a time is conducive to the utmost spiritual concentration. As for myself, I am not ashamed to say that I have often derived the keenest pleasure from the music of Bach while munching salted peanuts.



The Beach Club

Fashion paints the 1937 seascape with bold strokes of color. Bathing ensembles lively as a sea chantey, wool, silk or acetate dressmaker suits, vividly colored capes and coats, peasant-inspired play clothes, slacks, caps and bathing bags that are the "salt of the sea" will give you an urge to become a beach-comber. Sixth floor.

Stearns

For home, church, or auditorium...

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Read what Dr. Koussevitzky says
about the Hammond:

BOSTON SYMPHONY ORCHESTRA
DR. SERGE KOUSSEVITZKY, CONDUCTOR
G. E. JUDD, MANAGER
C. W. SPALDING, ASSISTANT MANAGER
SYMPHONY HALL, BOSTON

Hammond Organ Company
2915 No. Western Avenue
Chicago, Ill.

Dear Sirs:

I want you to know how satisfied and delighted we were with the Hammond Organ, used for the first time at our concert in Providence, in a performance of Liszt's "Faust" Symphony, by congratulations on your remarkable achievement.

Cordially yours,

Serge Koussevitzky

● The enthusiasm of such men as Dr. Koussevitzky explains why the Hammond has become, in a relatively short period of time, the largest selling organ in the world. In Massachusetts alone forty churches use Hammonds. Many more are in private homes . . . for this remarkable instrument fits in a four-foot square and costs no more than a fine piano. Investigate the Hammond for your home. It is easy to play — will be a never ending source of pleasure to you and your children. Drop in any time during the day — evenings by appointment.



\$1275 and up f. o. b.
Boston — slightly higher
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WINES AT THE POPS

FROM **S. S. PIERCE CO.**

CHAMPAGNES and SPARKLING WINES

Pops No.

10. **Bollinger Brut 1928**—Champagne—the proverbial wine of gaiety since its discoverer, Dom Perignon, tasted and cried, "I'm drinking stars." The 1928 vintage may have been equalled in remarkable years but has never been surpassed.
20. **Pol Roger 1926**—this vintage year produced a small yield of exceedingly good wines.
30. **Ackerman Dry Royal** (Sparkling Saumur)—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
40. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From the Touraine country, once the playground of French kings—and the scene of the recent wine-tasting excursion of the Duke of Windsor and Mrs. Warfield-Simpson, who lunched on chicken, lobster à la Bretagne and old Vouvray at an inn in Semblancay.
50. **Veuve Clicquot Yellow Label Champagne.**
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction in London, world famous Champagne market.

CLARETS

1. **Bordeaux Superieur Rouge De Luze**—a ruby-red Claret of delicate, fresh flavor.
3. **St. Julien 1929 De Luze**—from the celebrated St. Julien region—good body and color.

RHINE WINES

Rhine Wine and Seltzer—a favorite at Pops.

7. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.

MOSELLE WINES

35. **Zeltinger 1935** (Langenbach)—light, dry.
37. **Sommerauer Schlossberg 1928**—light, dry.
39. **Erdener Treppchen 1934**—crisp, vigorous flavor.



See opposite
page for prices.
Order by number.

SHERRIES and PORTS

Pops No.

45. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
47. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
65. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.

BORDEAUX WHITE WINES

23. **Graves Superieur 1929 De Luze**—clean, dry, fresh, pale straw color. A favorite.
25. **Barsac Sauternes 1929 De Luze**—a golden, sweet wine. A medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

51. **Bourgogne Blanc Montagny** (Louis Latour)—a dry, delicate, almost nutty, white Burgundy.
53. **Chablis** (Louis Latour)—the pale gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.

BURGUNDY RED WINES

61. **Fleurie 1929** (Louis Latour)—a fruity red Beaujolais of a great year.

ITALIAN WINES

27. **Petrubani Orvieto**—white, dry—in quaint, straw-covered Italian bottles.
29. **Martini & Rossi Chianti 1929**—renowned Tuscan wine from the House of Melini. A deep ruby red wine.

ALSATIAN WINES

33. **Gewurztraminer 1935**—from Alsace comes this fresh, flowery wine, pale, delicate and dry.

DOMESTIC WINES

- 2, 4, 6, 8, 12, 14. **Gold Coast**—wines of selected quality.

CROFT ALE

The Ale That's Aged Again at the Pops

POPS WINE LIST

Please order wine by number and indicate whether you wish "Bot." or "1/2 Bot."

CHAMPAGNES AND SPARKLING WINES

	Bot.	1/2 Bot.		Bot.	1/2 Bot.
10. Bollinger Brut 1928	6.00	3.50	60. Chanson Sparkling Burgundy 1926	3.50	2.00
20. Pol Roget 1926	6.75	3.50	70. G. H. Mumm's Extra Dry	6.00	3.50
30. Ackerman Dry Royal	3.50	2.00	80. Great Western Domestic	2.75	1.25
40. Vouvray Monopole 1928	3.50	2.00	90. CHAMPAGNE COCKTAIL for two	1.50	
50. Veuve Clicquot Yellow Label	6.00	3.50	(Bollinger Extra Dry)		

CLARETS

1. Bordeaux Superieur Rouge De Luze	1.50	1.00	35. Zeltinger 1935 (Langenbach)	1.75	1.00
3. St. Julien 1929 De Luze	1.75	1.25	37. Sommerauer Schlossberg 1928	2.00	
5. Bordeaux Rouge (Eschenauer)	1.50	1.00	39. Erdener Treppchen 1934	2.50	

RHINE WINES

7. Niersteiner (Langenbach)	1.75	1.00	41. Maduro (Williams & Humbert)	1.75	.25
9. Rudesheimer 1934	2.00	1.25	43. Dry Sack (Williams & Humbert)	3.50	.40
11. Liebfraumilch 1934	2.25	1.25	45. Generoso (medium sweet) (Duff Gordon)	2.00	.25
15. Niersteiner (Gunttrum)	2.00	1.25	47. Amontillado (pale and dry)	2.75	.30

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00	49. Oloroso (rich and sweet)	3.25	.35
19. Sauternes 1929	2.25	1.50	65. Ruddy Port	1.75	.25
21. Haut Sauternes 1929	2.00	1.25	67. Delicate Old White Port	3.25	.35
23. Graves Superieur 1929 De Luze	1.75	1.00			
25. Barsac 1929 De Luze	2.25	1.25			

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27. Petrubani Orvieto	2.00	1.25	51. Bourgogne Blanc Montagny	1.25	.75
29. Martini & Rossi Chianti 1929	1.25	.75	(Louis Latour)	1.75	1.00
31. Brolio Chianti Red	1.25	.75	53. Chablis (Louis Latour)	2.50	1.25

ALSATIAN

33. Gewurztraminer 1935	2.00	1.25	55. Meursault 1926 (Chanson Père et Fils)	2.00	1.25
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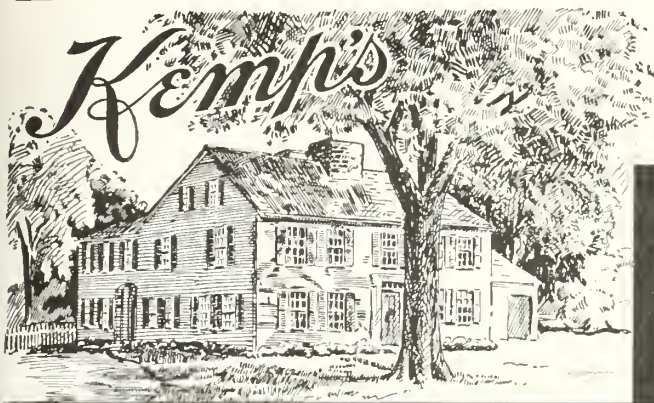
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WEDNESDAY, JUNE 16, 1937

Programme 42

CHILDREN'S NIGHT

PROGRAMME

STARS AND STRIPES FOREVER, March	Sousa
OVERTURE to "The Merry Wives of Windsor"	Nicolai
FUGATO on a Well-known Theme	McBride
SOVIET IRON WORKS	Mossolov
THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia	Saint-Saëns
Introduction and Royal March of the Lion	
Cocks and Hens	
Horses of Tartary (Fleet Animals)	
Tortoises	
The Elephant	
Kangaroos	
Personages with long ears	
The Cuckoo in the depth of the forest	
Pianists	
The Swan (Solo violoncello, J. LANGENDOEN)	
Finale	Pianos: JESÚS MARIA SANROMÁ—LEO LITWIN
A HUNT IN THE BLACK FOREST, Descriptive Episode	Voelker
The crowing of the rooster announces the dawn — Call of hunting horns to assemble —	
They sing the champagne song and drink — The cracking of whips and barking of	
hounds are heard — The fox is sighted — The capture is made	
GYPSY DANCE from "Carmen"	Bizet
ON THE TRAIL, from the "Grand Canyon" Suite	Grofé
AMERICAN PATROL	Meacham

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 14th, Saturday Evening
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Application blanks may be obtained at the box office, Symphony Hall.

THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

THURSDAY, JUNE 17, 1937

Programme 43

PROGRAMME

MARCHE HÉROÏQUE	Saint-Saëns
FINALE, "Scheherazade"	Rimsky-Korsakov
Festival at Bagdad. The Sea. The Ship goes to Pieces against a rock surmounted by a Bronze Warrior. Conclusion.	
THE RIDE OF THE VALKYRIES	Wagner
DIVERTISSEMENT	Ibert
Introduction—Cortège—Nocturne—Valse—Parade—Finale	

IRISH RHAPSODY	Herbert
PRELUDE to "The Deluge"	Saint-Saëns
Violin solo: JULIUS THEODOROWICZ	
FANTASIA, "Carmen"	Bizet
WINE, WOMAN AND SONG, Waltzes	Strauss
AMERICAN FANTASY	Herbert

FRIDAY, JUNE 18, 1937

Programme 44

PROGRAMME

MARCH, "Semper Fidelis"	Sousa
OVERTURE to "Oberon"	Weber
INTERMEZZO, "Cavalleria Rusticana"	Mascagni
DANCE OF THE COMEDIANS	Smetana

VICTOR HERBERT FAVORITES	Arranged by Sanford
LARGO from "Xerxes"	Handel
SECOND HUNGARIAN RHAPSODY	Liszt

ESPANA Waltzes	Waldteufel
UNIVERSITY SONGS:	

Cornell—"Alma Mater"; Princeton—"Old Nassau"; Harvard—"Fair Harvard";
Yale—"Boola March"; Columbia—"Sans Souci"

WINTERGREEN FOR PRESIDENT, from "Of Thee I Sing"	Gershwin
--	----------

SATURDAY, JUNE 19, 1937

Programme 45

NEW ENGLAND CONSERVATORY NIGHT

PROGRAMME

PRELUDE to "Carmen"	Bizet
OVERTURE to "Sakuntala"	Goldmark
FUGATO ON A WELL-KNOWN THEME	McBride
SYMPHONIE ESPAGNOLE, for Violin and Orchestra (First movement)	Lalo

Allegro non troppo
Soloist: FRANCES BROCKMAN

CAPRICE ESPAGNOLE	Rimsky-Korsakov
Alborada—Variations—Alborada—Scene and Gypsy Song—Fandango of the Asturias	
CONCERTO FOR FOUR PIANOS, with Orchestra	Bach

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SUSAN GIDDY

JESÚS MARÍA SANROMÁ
DONALD CURRIER

VOICES OF SPRING, Waltzes	Strauss
TAMBOURIN CHINOIS	Kreisler
STRIKE UP THE BAND	Gershwin

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MONDAY, JUNE 21, 1937

Programme 46

PROGRAMME FEATURING NEGRO MUSIC AND ARTISTS

WEDDING MARCH from "The Golden Cock" (after the poem of Pushkin)	Rimsky-Korsakov
BALLET MUSIC from "Aïda"	Verdi
{ AUTUMN SERENADE	Wooten
{ NEGRO DANCE from the "Bandanna Sketches"	White
ON, AWAY, AWAKE BELOVED from "Hiawatha's Wedding Feast"	Coleridge-Taylor

Soloist: WALLACE THOMPSON, Tenor

AFRO-AMERICAN SYMPHONY (Two movements)	Still
DEEP RIVER	Burleigh-Jacchia
PIANO CONCERTO (First movement)	Grieg

Allegro molto moderato

Soloist: DORIS DANDRIDGE-HARRIS

SELECTION, "Of Thee I sing"	Gershwin
THE BANJO	Gottschalk
THE RIDE OF THE VALKYRIES	Wagner

POPOVERS

AUSTRIAN PEASANT MUSIC. This fetching suite has been neatly instrumented by Max Schoenherr from peasant music of various provinces of Austria. But its naïve tunes and forthright rhythms bring memories of one of those itinerant German bands gone from our streets since 1914, and wistfully regretted by many.

TURKEY IN THE STRAW. In its way, this work is an American parallel to the Hungarian Dances of Brahms, and the Slavonic Dances of Dvořák. It is a skilful orchestral elaboration of a traditional American fiddler's reel. The score is by David Gulon, forty-two-year-old native and resident Texan. Self-taught in composition, he studied piano in the Vienna Conservatory.

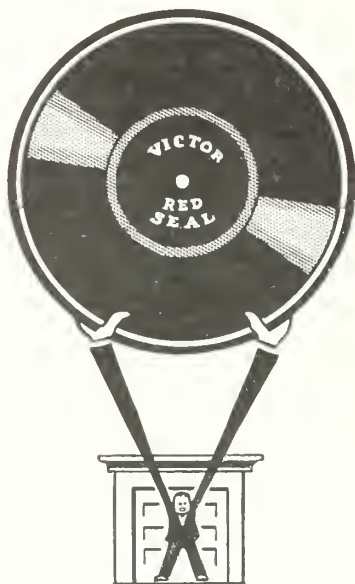
SKATERS. In effect, Emil Waldtenfel was a follower of Johann Strauss, Jr., whose junior he was by twelve years. But he was born in Strasbourg, not Vienna, in 1837. Studied piano in the Paris Conservatory, worked in a Paris piano factory, made such a success when he

composed a waltz that he decided to keep writing them. Was pianist to Empress Eugenie, wife of Napoleon III.

IN WAR TIME. MacDowell here makes use of an authentic Iroquois war-song. This and two other melodies in the "Indian Sulte" had been published in 1882 in a treatise on Indian music by Dr. Theodore Baker. The attention of MacDowell was called to the little book by the late Cambridge composer, Henry Gilbert, while his pupil from 1889 to 1893. In the latter year, MacDowell fully sketched the suite.

"THE WAY YOU LOOK TONIGHT." In this arrangement of Kern's tuneful song from the Astaire-Rogers film, "Swing Time," Lucien Cailliet retains the lilt of the original song in a technically brilliant orchestral elaboration. Mr. Cailliet has shown much versatility. He uses the jazz idiom with facility, and at the same time has won high repute for his orchestrations of the great organ works of Bach for the Philadelphia Orchestra. And thereby hangs a tale concerning this Kern arrangement. In the course of it, Cailliet develops the love ditty into a fugato!

EXTRA



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Mascagni
Caucasian Sketches Ippolitov-Ivanoff
In the Village
Procession of the Sardin
Citronen WaltzJohann Strauss
Dance of the HoursPonchielli
DivertissementIbert
Drink to Me Only with Thine eyes
Arranged by Pochon
Entrance of the Little Fauns
Pierné
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
Jewels of the Madonna—Dance
of the Camorristi..Wolf-Ferrari
Largo (from Xerxes)Handel
Meditation (from Thais) Massenet
Marche MilitaireSchubert
March of the Little Lead Soldiers
Pierné
Malaguena (from Andalusian
Suite)Lecouona
Midsummer Night's Dream—
Overture.....Mendelssohn
Midsummer Night's Dream—
Wedding March....Mendelssohn
Mosquito DanceWhite
Natoma—Dagger Dance.....Herbert
Polonaise Militaire in A Major
Chopin
Piano Concerto No. 2 in D
MinorMacDowell
Soloist, J. M. Sanromá
Poet and Peasant Overture
Von Suppé
Pomp and Circumstance—March
Elgar
Prayer of ThanksgivingValerius
Prelude in C-sharp Minor
Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Rhapsody in Blue.....Gershwin
Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
The Sleeping Beauty Ballet—
WaltzTchaikowsky
Scherzo (from String Octet)
Mendelssohn
Song of India (from Sadko)
Rimsky-Korsakoff
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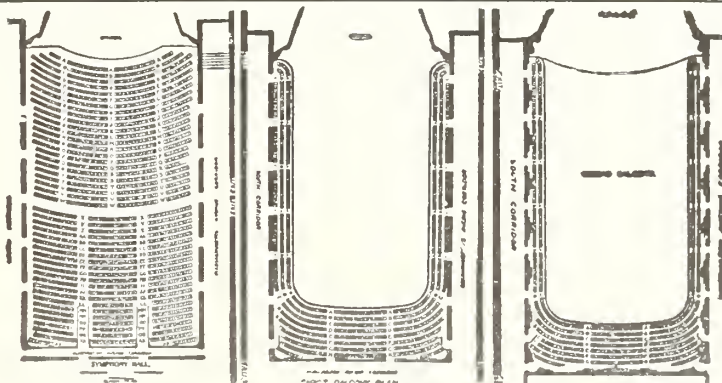
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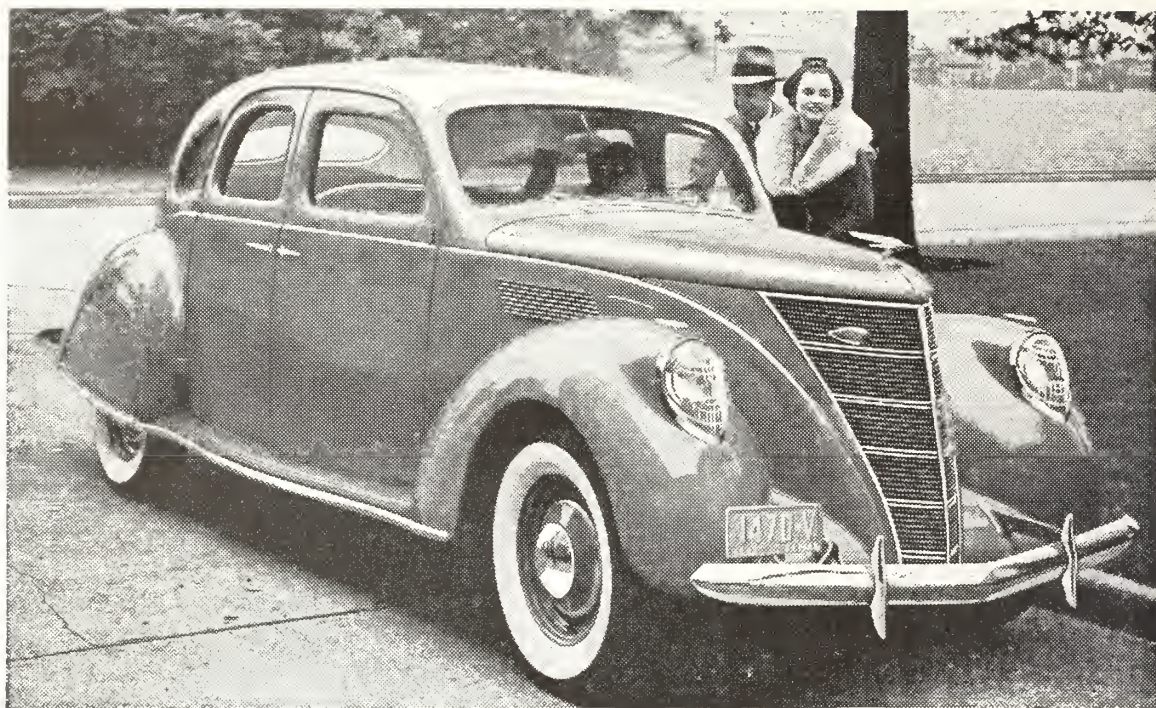
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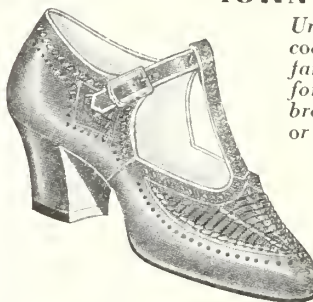
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BOSTON UNIVERSITY HYMN

DANIEL L. MARSH

JOHN P. MARSHALL

1

O glorious thy name and fame,
Resplendent from thy youth!
O radiant the holy flame
That lights thy lamp of Truth!
O Boston University,
O Alma Mater dear,
We'll cherish, love and honor thee,
And thy great name revere.

2

O wonderful thy Charter's aim —
High Learning's perfect flower
And Virtue's fruit. Let these proclaim
Thy nurture and thy power.
O Boston University,
O Alma Mater true,
We'll strive to make the Future free,
And thus thy goal pursue.

3

O beautiful thy colors' gleam,
The scarlet and the white,
When Love and Life mean all they seem,
Courageous for the Right!
O Boston University,
O Alma Mater brave,
We'll boldly stand for purity
Where'er thy banners wave.

4

O Vision Splendid! Thine the art
To make all visions real:
The call to serve with all the heart
Is blazoned on thy seal.
O Boston University,
O Alma Mater fine,
We'll live to give reality
To thine ideals divine.

CLARISSIMA

RALPH W. TAYLOR

BRENTON C. PATTERSON

1

Heart of old Trimountain town,
Thru the ages extend thy renown!
Past and present join in song,
Thy praises to prolong,
Afar shines thy clear beacon light
Ever guiding to truth and to right,
Dear Boston University,
Be thy fair dominion long.

2

Laud we thy Puritan birth;
And do tribute to thy sterling worth.
True to thee thy every son,
By bonds of love made one!
Our laurels we bring to thy shrine,
All our life's full attainment is thine.
Old Boston, we will turn to thee,
Wherever our course may run.

Chorus

Join we all in loving praise,
Sing her triumph clear;
Honor the name of enduring fame
With rev'rent lays.
Sound afar her glory true,
Hail with cheer on cheer!
Clarissima mater alma! Old B. U.

◆

HAIL, BOSTON UNIVERSITY

DANIEL L. MARSH

MRS. M. H. GULESIAN

1

All hail to thee, beloved school,
Old Boston's soul revealing
In love of country's highest rule,
In poetry's finest feeling.
Valor of Massachusetts Bay
Lives in thy spirit here today.
With such a heart, thou shalt prevail,
Hail, Alma Mater, hail, all hail!

2

All hail to thee, mentor of youth,
Our guide to wisdom's fountain,
Still lives in thy brave quest of truth,
Adventurous Old Trimountain;
And Beacon Hill's far famous light
Burns in thy torch of learning bright,
A light that shines o'er hill and dale,
Hail, Alma Mater, hail, all hail!

Chorus

Hail, worthy school of Boston town,
Fair Boston University.
Hail, stalwart school of world renown,
Strong Boston University.
Founders decreed thy purpose to be
Learning and virtue and piety.
Still true to them, thou wilt not fail:
Hail, Alma Mater, hail, all hail!

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Programme 40

MONDAY, JUNE 14, 1937

Number 18

BOSTON UNIVERSITY NIGHT

PROGRAMME

PRELUDE to "Carmen"	Bizet
OVERTURE to "Mignon"	Thomas
FUGATO ON A WELL-KNOWN THEME	McBride
ESPANA, Rhapsody	Chabrier

DIVERTISSEMENT	Ibert
Introduction — Cortège — Nocturne — Valse — Parade — Finale	

FINALE from the Fourth Symphony	Tchaikovsky
---	-------------

BOSTON UNIVERSITY SONGS

"Clarissima"	B. C. Patterson, '11
"Hail, Boston University"	Mrs. M. H. Gulesian
Verse sung by Prof. JAMES R. HOUGHTON	
"Boston University Hymn"	Dr. John P. Marshall

OVERTURE to "The Gypsy Baron"	Strauss
COLE PORTER HITS OF 1937	Arranged by Harris
STARS AND STRIPES FOREVER, March	Sousa

STEINWAY PIANO

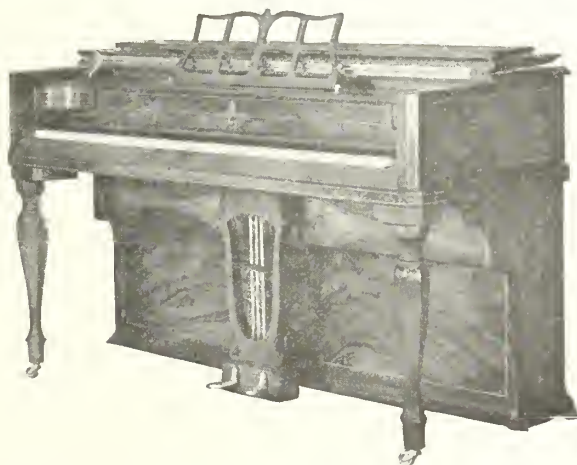
OLD TIMERS' NIGHT	Tuesday, June 15
CHILDREN'S NIGHT	Wednesday, June 16
PROGRAMME FEATURING NEGRO MUSIC AND ARTISTS	Monday, June 21

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ARTHUR FIEDLER Smokes Juleps

Programme 41

TUESDAY, JUNE 15, 1937

Number 18

OLD TIMERS' NIGHT PROGRAMME

MARCH, "Our Director"	Bigelow
OVERTURE to "Orpheus in Hades"	Offenbach
TRÄUMEREI	Schumann
*THE LOST CHORD	Sullivan

A HUNT IN THE BLACK FOREST, Descriptive Episode Voelker
The crowing of the rooster announces the dawn—Call of hunting horns to assemble—
They sing the champagne song and drink—The cracking of whips and barking of
hounds are heard—The fox is sighted—The capture is made

*PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius-Kremser

*SONGS OF THE OLD DAYS

"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie
O'Grady"—"Daisy Bell"—("A Bicycle Built for Two")—"Comrades"—"Little Annie
Rooney"—"She May Have Seen Better Days"—"The Band Played On"—"After the
Ball"—"A Hot Time in the Old Town Tonight"

JOLLY FELLOWS, Waltzes Volstedt

*DIE DORFMUSIK, "The Village Band" Fryberg

*OLD-TIME FAVORITES

"Soldiers' Farewell"—"Listen to the Mocking Bird"—"The Old Oaken Bucket"—"Old
Black Joe"—"When You and I were Young, Maggie"—"Tramp, Tramp, Tramp"—
"Rocked in the Cradle of the Deep"—"Sweet and Low"—"Maryland, My Maryland"—
"When Johnny Comes Marching Home"—"Auld Lang Syne"

*Audience and Orchestra.

The Boston Association of Retail Druggists, and Uxbridge High School have taken groups of seats

CHILDREN'S NIGHT

PROGRAMME FEATURING NEGRO MUSIC AND ARTISTS

Wednesday, June 16

Monday, June 21



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OLD TIMERS' NIGHT AT THE POPS

Tuesday, June 15, 1937

WORDS OF SONGS

THE LOST CHORD

Seated one day at the organ, I was weary and ill at ease;
And my fingers wandered idly over the noisy keys.
I knew not what I was playing, or what I was dreaming then,
But I struck one chord of music like the sound of a great Amen.

It flooded the crimson twilight like the close of an angel's psalm,
And it lay on my fevered spirit with a touch of infinite calm.
It quieted pain and sorrow like love overcoming strife;
It seemed the harmonious echo from our discordant life.

It linked all perplexed meanings into one perfect peace,
And trembled away into silence as if it were loth to cease.
I have sought, but I seek it vainly, that one lost chord divine
Which came from the soul of the organ and entered into mine.
It may be that death's bright angel will speak in that chord again
It may be that only in heaven I shall hear that grand Amen.

PRAYER OF THANKSGIVING

(Old Dutch Hymn)

We gather together to ask the Lord's blessing,
He chastens and hastens His will to make known;
The wicked oppressing cease them from distressing,
Sing praise to His name, He forgets not his own.

Beside us to guide us, our God with us joining,
Ordaining, maintaining His kingdom divine;
So from the beginning the fight we were winning;
Thou, Lord, wast at our side, all glory be Thine!

We all do extol Thee, Thou Leader in battle,
And pray that Thou still our Defender wilt be.
Let Thy congregation escape tribulation;
Thy name be ever prais'd!
O Lord, make us free!
Lord, make us free!

TA-RA-RA BOOM-DE-AY

A bright and stylish girl you see,
Belle of good society;
Not too strict, but rather free,
Yet as right as right can be.
Never forward, never bold,
Not too shy, and not too cold;
But the very thing, I'm told,
That in your arms you'd like to fold.
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay,
Ta-ra-ra boom-de-ay, ta-ra-ra boom-de-ay.

THE BOWERY

Oh, the night that I struck New York,
I went out for a quiet walk;
Folks that are on to the city say,
Better by far had I taken Broadway.
I was out to enjoy the sights,
There was the Bowery ablaze with lights;
I had one of the devil's own nights,
And I'll never go there any more.
The Bow'ry the Bow'ry,
They say such things, and they do strange
things on the Bow'ry, the Bow'ry.
I'll never go there any more.

THE SIDEWALKS OF NEW YORK

East side, West side, all around the town,
The tots sang "Ring-a-Rosie,
London Bridge is falling down";
Boys and girls together, me and Mamie
O'Rourke,
Tripped the light fantastic
On the sidewalks of New York.

SWEET ROSIE O'GRADY

Sweet Rosie O'Grady, my dear little Rose,
You're my steady lady, 'most everyone knows;
And when we are married, how happy we'll be,
For I love sweet Rosie O'Grady, and Rosie
O'Grady loves me.

DAISY (On a bicycle built for two)

Daisy, Daisy, give me your answer true,
I'm half crazy all for the love of you.
It won't be a stylish marriage—
I can't afford a carriage;
But you'll look sweet on the scat
Of a bicycle built for two.

COMRADES

Comrades, comrades, ever since we were boys,
Sharing each other's sorrows, sharing each other's joys;
Comrades, when manhood was dawning,
Faithful whate'er might betide,
When danger threatened, my darling old comrade was there by my side.

LITTLE ANNIE ROONEY

She's my sweetheart, I'm her beau;
She's my Annie, I'm her Joe.
Soon we'll marry, never to part;
Little Annie Rooney is my sweetheart.

SHE MAY HAVE SEEN BETTER DAYS

She may have seen better days,
When she was in her prime;
She may have seen better days,
Once upon a time.
Though by the wayside she fell,
She may yet mend her ways;
Some poor old mother is waiting for her
Who has seen better days.

WHILE THE BAND PLAYED ON

Casey would waltz with a strawberry blond,
While the band played on.
He waltzed 'round the floor with the girl he adored.
While the band played on.
His head, it was loaded, nearly exploded;
The poor girl, she shook with alarm.
He ne'er left the girl with the strawberry curl,
While the band played on.

AFTER THE BALL

After the ball was over,
After the break of morn,
After the dancers' leaving,
After the stars are gone,
Many a heart is aching,
If you could read them all;
Many the hopes that have vanished
After the ball.

A HOT TIME IN THE OLD TOWN

When you hear dem bells go ding, ling, ling,
All join 'round and sweetly you must sing;
And when the verse am through, in the chorus
all join in—
There'll be a hot time in the old town tonight!

[OVER]

WORDS OF SONGS

DIE DORFMUSIK (Waltzerlied)

Sunday nights most welcome
Is our village band.
Hi-diddle, diddle, dy,
Diddle, diddle, dum-dum!
Every maiden winsome
Her heart feels expand.
Hi-diddle, diddle, dy,
Diddle, diddle, dum-dum.
Youths, no longer shy,
Now to waltz with maidens vie.
(Repeat first four lines)

SOLDIERS' FAREWELL

Kinkel

How can I bear to leave thee?
One parting kiss I give thee;
And then whate'er befalls me,
I go where duty calls me.
Farewell, farewell, my own true love,
Farewell, farewell, my own true love.

LISTEN TO THE MOCKING-BIRD

Alice Hawthorne

I'm dreaming now of Hally—sweet Hally—
sweet Hally,
I'm dreaming now of Hally,
For the thought of her is one that never dies;
She's sleeping in the valley—the valley—the
valley
She's sleeping in the valley,
And the mocking-bird is singing where she lies.

(CHORUS)

Listen to the mocking-bird, listen to the mock-
ing-bird,
The mocking-bird still singing o'er her grave;
Listen to the mocking-bird, listen to the mock-
ing-bird,
Still singing where the weeping willows
wave.

THE OLD OAKEN BUCKET

Samuel Woodworth

How dear to this heart are the scenes of my
childhood,
When fond recollection presents them to view.
The orchard, the meadow, the deep-tangled
wildwood,
And ev'ry loved spot that my infancy knew.
The wide-spreading stream and the mill that
stood by it,
The bridge and the rock where the cataract
fell;
The old oaken bucket, the iron-bound bucket.
The moss-covered bucket that hung in the
well.

OLD BLACK JOE

Stephen C. Foster

Gone are the days when my heart was young
and gay;
Gone are my friends from the cotton-fields
away;
Gone from the earth to a better land I know,
I hear their gentle voices calling, "Old Black
Joe!"

I'm coming, I'm coming,
For my head is bending low;
I hear their gentle voices calling,
"Old Black Joe!"

WHEN YOU AND I WERE YOUNG,

MAGGIE—J. A. Butterfield

I wandered today to the hill, Maggie,
To watch the scene below,
The creek and the old rusty mill, Maggie,
Where we sat in the long, long ago.
The green grove is gone from the hill, Maggie,
Where first the daisies sprung;
The old rusty mill is still, Maggie,
Since you and I were young.

TRAMP, TRAMP, TRAMP

George F. Root

Tramp, tramp, tramp! the boys are marching!
Cheer, brave comrades, they will come;
Ev'ry heart is in the fight
For the cause of Truth and Right
And the freedom of our own beloved land!

ROCKED IN THE CRADLE OF

THE DEEP—J. P. Knight

Rock'd in the cradle of the deep
I lay me down, in peace to sleep;
Secure I rest upon the wave,
For Thou, O Lord, hast pow'r to save.
I know Thou wilt not slight my call,
For Thou dost mark the sparrow's fall!
And calm and peaceful is my sleep,
Rocked in the cradle of the deep.
And calm and peaceful is my sleep,
Rocked in the cradle of the deep.

SWEET AND LOW

Joseph Barnby

Sweet and low, sweet and low,
Wind of the western sea;
Low, low, breathe and blow,
Wind of the western sea;
Over the rolling waters go,
Come from the dying moon, and blow,
Blow him again to me,
While my little one, while my pretty one, sleeps.

MARYLAND, MY MARYLAND

Words by James Ryder Randall

Thou wilt not eower in the dust
Maryland, my Maryland!
Thy gleaming sword shall never rust
Maryland, my Maryland!
Remember Carroll's sacred trust
Remember Howard's warlike thrust,
And all thy slumb'ers with the just
Maryland, my Maryland!

WHEN JOHNNY COMES MARCHING

HOME—Louis Lambert

When Johnny comes marching home again,
Hurrah! Hurrah!
We'll give him a hearty welcome then,
Hurrah! Hurrah!
The men will cheer, the boys will shout,
The ladies they will all turn out,
And we'll all feel gay
When Johnny comes marching home!

AULD LANG SYNE

Scotch Air

Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And days of auld lang syne?
For auld lang syne, my dear,
For auld lang syne;
We'll tak' a cup o' kindness yet
For auld lang syne.

Fifty Years in New York

By WILLIAM J. HENDERSON (1855-1937)

EARLY in the winter of 1886-87 it was made known that New York was to be invaded by a foreign orchestra. We had all heard that Boston was carrying its musical head pretty high because of this orchestra and naturally we were curious about it. So when it gave its first New York concert on February 14, 1887, down in the old Steinway Hall in Fourteenth Street, all the knowing ones were there. When the visitors had finished the opening number we knew they were an orchestra. The audience applauded frenetically; some musicians (not orchestral) stood up and cheered. Such string tone, such precision, such balance, and such generally polished style demanded all that enthusiasm. . . . We knew then that the Boston Orchestra could not be confined to Boston. And so it has been coming to New York ever since.

When the Bostonians first came to us we were unaccustomed to such invasions. We had our own Philharmonic and Symphony societies, Theodore Thomas's popular series, and Frank van der Stucken's novelty concerts, and we thought we did not require any others. The opening concert of the Boston organization proved to us that we were mistaken and that we needed this new transfusion of artistic blood into our stagnant veins.

The early Boston Orchestra under Gericke was a great one. Its strings were incomparable; its precision and unanimity unsurpassed, the sunlit clarity and perfect balance of its tone unrivaled, the elegant aristocracy of its style unchallenged. They are all gone, those artists who gave us the fresh enthusiasms of those historic days — Franz Kneisel and Martin Loeffler, Tim Adamowski and Otto Roth, who held the first two desks among the violins; Schroeder, the master 'cellist; Longy, oboist superlative, and all the rest. Theodorowicz, who used to be with Kneisel in the quartet, and who now sits beside Burgin at the first desk, is the veteran who furnishes the link with the last of the old associations.

But there is the Boston Symphony organization, still a magnificent instrument, still a company of virtuosi, still a splendid and puissant force in the musical vigor of the country, still under the artistic direction of a conductor of wide vision, catholic taste, technical mastery, and inexhaustible ardor. Those of us who knew the orchestra in the days of its early visits cherish our memories; but we hold as more precious the living power that continues to project its energy into our musical life.

— *New York Sun*, November 2, 1935.

FIFTY-SEVENTH SEASON, 1937-1938



(After the drawing of Iacovleff)

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

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Material concerning the Orchestra is on view in the Huntington Avenue Foyer.

Collector's Item



In September, 1936, "The Boston Symphony Orchestra," by Gerome Brush, was placed on sale. Of an edition of five thousand, only five hundred books now remain. Copies are obtainable at the box office, and in the first balcony foyer where *original drawings are now on view.*

THE BOSTON SYMPHONY ORCHESTRA

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109 Charcoal portraits, with biographical sketches by the artist, \$1.50.

There are a few copies of a signed limited edition available at \$5.00.

Programme 42

WEDNESDAY, JUNE 16, 1937

CHILDREN'S NIGHT

PROGRAMME

STARS AND STRIPES FOREVER, March	Sousa
OVERTURE to "The Merry Wives of Windsor"	Nicolai
FUGATO on a Well-known Theme	McBride
SOVIET IRON WORKS	Mossolov

THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia	Saint-Saëns
--	-------------

Introduction and Royal March of the Lion

Cocks and Hens

Horses of Tartary (Fleet Animals)

Tortoises

The Elephant

Kangaroos

Personages with long ears

The Cuckoo in the depth of the forest

Pianists

The Swan (Solo violoncello, J. LANGENDOEN)

Finale Pianos: JESÚS MARÍA SANROMÁ—LEO LITWIN

A HUNT IN THE BLACK FOREST, Descriptive Episode	Voelker
---	---------

The crowing of the rooster announces the dawn — Call of hunting horns to assemble —

They sing the champagne song and drink — The cracking of whips and barking of hounds are heard — The fox is sighted — The capture is made

GYPSY DANCE from "Carmen"	Bizet
-------------------------------------	-------

ON THE TRAIL, from the "Grand Canyon" Suite	Grofé
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AMERICAN PATROL	Meacham
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Pops No.

10. **Bollinger Brut 1928**—Champagne—the proverbial wine of gaiety since its discoverer, Dom Perignon, tasted and cried, "I'm drinking stars." The 1928 vintage may have been equalled in remarkable years but has never been surpassed.
20. **Pol Roger 1926**—this vintage year produced a small yield of exceedingly good wines.
30. **Ackerman Dry Royal** (Sparkling Saumur)—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
40. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From the Touraine country, once the playground of French kings—and the scene of the recent wine-tasting excursion of the Duke of Windsor and Mrs. Warfield-Simpson, who lunched on chicken, lobster a la Bretagne and old Vouvray at an inn in Semblancay.
50. **Veuve Clicquot Yellow Label Champagne**.
70. **G. H. Mumm's Extra Dry Champagne**.
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction in London, world famous Champagne market.

CLARETS

1. **Bordeaux Superieur Rouge De Luze**—a ruby-red Claret of delicate, fresh flavor.
3. **St. Julien 1929 De Luze**—from the celebrated St. Julien region—good body and color.

RHINE WINES

Rhine Wine and Seltzer—a favorite at Pops.

7. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.

MOSELLE WINES

35. **Zeltinger 1935** (Langenbach)—light, dry.
37. **Sommerauer Schlossberg 1928**—light, dry.
39. **Erdener Treppchen 1934**—crisp, vigorous flavor.



See opposite
page for prices.
Order by number.

SHERRIES and PORTS

Pops No.

45. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
47. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
65. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.

BORDEAUX WHITE WINES

23. **Graves Superieur 1929 De Luze**—clean, dry, fresh, pale straw color. A favorite.
25. **Barsac Sauternes 1929 De Luze**—a golden, sweet wine. A medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

51. **Bourgogne Blanc Montagny** (Louis Latour)—a dry, delicate, almost nutty, white Burgundy.
53. **Chablis** (Louis Latour)—the pale gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.

BURGUNDY RED WINES

61. **Fleurie 1929** (Louis Latour)—a fruity red Beaujolais of a great year.

ITALIAN WINES

27. **Petrurbani Orvieto**—white, dry—in quaint, straw-covered Italian bottles.
29. **Martini & Rossi Chianti 1929**—renowned Tuscan wine from the House of Melini. A deep ruby red wine.

ALSATIAN WINES

33. **Gewurztraminer 1935**—from Alsace comes this fresh, flowery wine, pale, delicate and dry.

DOMESTIC WINES

- 2, 4, 6, 8, 12, 14. **Gold Coast**—wines of selected quality.

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Soda Lemonade25
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CHEESE AND CRACKERS

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CAKES AND APPETIZERS

Pretzels10
Cheese Wafers10
Brownies10
Spice Cake15
Macaroons . . . . .	.15
Fudge Cake . . . . .	.10
Vienna Tea Cakes . . . . .	.15

ICE CREAM

Vanilla20
Cherry Sundae20
Chocolate20
Coffee20
Strawberry20
Pineapple Sundae20
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Choc. Cov. "Thin Mints," box25
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"Old Fashioned" Sugar Wafers:	
Peppermint-box25
Wintergreen-box25
Old Fashioned "Bitter Sweets"25

COFFEE AND TEA

Silex Coffee

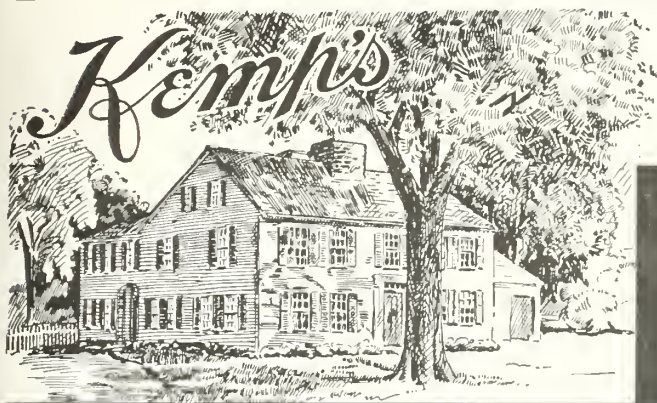
Hot Coffee, Individual Pots25
Hot Tea, Individual Pots25
Iced Coffee or Tea25

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IN THE ANNEX

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THURSDAY, JUNE 17, 1937

Programme 43

PROGRAMME

MARCHE HÉROÏQUE	Saint-Saëns
FINALE, "Scheherazade"	Rimsky-Korsakov
Festival at Bagdad. The Sea. The Ship goes to Pieces against a rock surmounted by a Bronze Warrior. Conclusion.	
THE RIDE OF THE VALKYRIES	Wagner
DIVERTISSEMENT	Ibert
Introduction—Cortège—Nocturne—Valse—Parade—Finale	
<hr/>	
IRISH RHAPSODY	Herbert
PRELUDE to "The Deluge"	Saint-Saëns
Violin solo: JULIUS THEODOROWICZ	
FANTASIA, "Carmen"	Bizet
WINE, WOMAN AND SONG, Waltzes	Strauss
AMERICAN FANTASY	Herbert

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Boston Symphony Orchestra
SERGE KOUSSEVITZKY, *Conductor*



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SIX CONCERTS

August 1937

<i>Series A</i>	5th, Thursday Evening	<i>Series B</i>	12th, Thursday Evening
	7th, Saturday Evening		14th, Saturday Evening
	8th, Sunday Afternoon		15th, Sunday Afternoon

(Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.)

Application blanks may be obtained at the box office, Symphony Hall.

THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

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FRIDAY, JUNE 18, 1937

Programme 44

PROGRAMME

MARCH, "Semper Fidelis" Sousa
OVERTURE to "Oberon" Weber
INTERMEZZO, "Cavalleria Rusticana" Mascagni
DANCE OF THE COMEDIANS Smetana

VICTOR HERBERT FAVORITES Arranged by Sanford
LARGO from "Xerxes" Handel
SECOND HUNGARIAN RHAPSODY Liszt

ESPANA Waltzes Waldteufel
UNIVERSITY SONGS:

Cornell—"Alma Mater"; Princeton—"Old Nassau"; Harvard—"Fair Harvard";
Yale—"Boola March"; Columbia—"Sans Souci"

WINTERGREEN FOR PRESIDENT, from "Of Thee I Sing" Gershwin

SATURDAY, JUNE 19, 1937

Programme 45

NEW ENGLAND CONSERVATORY NIGHT

PROGRAMME

PRELUDE to "Carmen" Bizet
OVERTURE to "Sakuntala" Goldmark
FUGATO ON A WELL-KNOWN THEME McBride
SYMPHONIE ESPAGNOLE, for Violin and Orchestra (First
movement) Lalo

Allegro non troppo
Soloist: FRANCES BROCKMAN

CAPRICE ESPAGNOLE Rimsky-Korsakov
Alborada—Variations—Alborada—Scene and Gypsy Song—Fandango of the Asturias
CONCERTO FOR FOUR PIANOS, with Orchestra Bach

VERONA DURICK
SUSAN GODOY

JESÚS MARIA SANROMÁ
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STRIKE UP THE BAND Gershwin

STEINWAY PIANOS

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Music Appreciation	High School Choral Music
Hymnology	School Music Methods
School Orchestra and Band Methods	Music Materials
Masterpieces of Recent and Contemporary Music	

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MONDAY, JUNE 21, 1937

Programme 46

PROGRAMME FEATURING NEGRO MUSIC AND ARTISTS

WEDDING MARCH from "The Golden Cock" (after the poem of Pushkin)	Rimsky-Korsakov
BALLET MUSIC from "Aida"	Verdi
{ AUTUMN SERENADE	Wooten
{ NEGRO DANCE from the "Bandanna Sketches"	White
ON, AWAY, AWAKE BELOVED from "Hiawatha's Wedding Feast"	Coleridge-Taylor
Soloist: WALLACE THOMPSON, Tenor	

AFRO-AMERICAN SYMPHONY (Two movements)	Still
DEEP RIVER	Burleigh-Jacchia
PIANO CONCERTO (First movement)	Grieg
Allegro molto moderato	
Soloist: DORIS DANDRIDGE-HARRIS	

SELECTION, "Of Thee I sing"	Gershwin
THE BANJO	Gottschalk
THE RIDE OF THE VALKYRIES	Wagner

POPOVERS

OLD DUTCH PRAYER OF THANKSGIVING. Although earning his living at various legal posts in the Netherlands, Adrianus Valerius was proficient at composing music and words for songs. The "Prayer" originally appeared in 1621 in a collection he published of Netherlands national songs, together with some from his own hand, and from England, France, Germany, and Italy. The inspiration of the Prayer was a Dutch victory in the struggle of the Netherlands against subjugation by Spanish and Austrian overlords. Valerius, whose birth-date is unknown, died in 1625.

The arrangement is by Edward Kremser (1838-1914), Viennese choral conductor and composer. It is one of a group he made from selections from Valerius' book.

FUGATO ON A WELL-KNOWN THEME. As far as ascertainable, the theme is here given Bachian treatment for the first time. The hero or culprit of that deed is Robert McBride, member of the faculty of Bennington (Women's) College, in Vermont.

DIE DORFMUSIK (THE VILLAGE BAND). This is a waltz song. The words run (freely translated):

Sunday nights most welcome
Is our village band.
Hi-diddle, diddle, dy,
Diddle, diddle, dum-dum.
Every maiden winsome
Her heart feels expand.
Hi-diddle, diddle, dy,
Diddle, diddle, dum-dum.
Youths, no longer shy,
Now to waltz with maidens vie.
(Repeat first four lines.)

DIVERTISSEMENT. The old game of quotations is seldom so gaily applied to music, as it is in the course of this work. Ibert, however, is of serious enough character to have been appointed this Spring to head the Villa Medici, residence in Rome of the French music students who win the Prix de Rome. He has been one of the winners.

EXTRA



After the Concert Play
A Pops Red Seal Record By The
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ARTHUR FIEDLER, CONDUCTING

There are now 40 brilliant red seal records by this orchestra. For the complete list see next to last page of this programme. Your favorite is there. . . . The Poet and Peasant, Ibert's Divertissement, Marche Slave, Meditation from Thaïs, The Carioca, Marche Militaire, etc. Note especially the current May recording, "Jewels of the Madonna." On sale at any of the R C A Victor dealer stores listed below.



Boston Music Co., 116 Boylston Street
Music of All Publishers
Chas. W. Homeyer Co., 498 Boylston St.
M. Steinert & Sons, 162 Boylston Street

**BOSTON
"POPS"
ORCHESTRA
VICTOR
RECORDS**

**ARTHUR FIEDLER
CONDUCTING**

Aida—Grand March (Act 2)..Verdi
Aida—Ballet SuiteVerdi
Capriccio EspagnolRimsky-Korsakoff
CariocaYoumans
ContinentalConrad
Cavalleria Rusticana—Intermezzo
Mascagni
Caucasian Sketches Ippolitov-Ivanoff
In the Village
Procession of the Sardar
Citronen WaltzJohann Strauss
Dance of the HoursPonchielli
DivertissementIbert
Drink to Me Only with Thine eyes
Arranged by Pochon
Entrance of the Little FaunsPierné
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
Jewels of the Madonna—Dance
of the Camorristi..Wolf-Ferrari
Largo (from Xerxes)Handel
Meditation (from Thaïs) Massenet
Marche MilitaireSchubert
March of the Little Lead Soldiers
Pierné
Malaguena (from Andalusian
Suite)Lecuona
Midsummer Night's Dream—
Overture.....Mendelssohn
Midsummer Night's Dream—
Wedding March...Mendelssohn
Mosquito DanceWhite
Natoma—Dagger Dance....Herbert
Polonaise Militaire in A Major
Chopin
Piano Concerto No. 2 in D
MinorMacDowell
Soloist, J. M. Sanromá
Poet and Peasant Overture
Von Suppé
Pomp and Circumstance—March
Elgar
Prayer of Thanksgiving ...Valerius
Prelude in C-sharp Minor
Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Rhapsody in Blue.....Gershwin
Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
The Sleeping Beauty Ballet—
WaltzTchaikowsky
Scherzo (from String Octet)
Mendelssohn
Song of India (from Sadko)
Rimsky-Korsakoff
Thunder and Lightning—Polka
Johann Strauss

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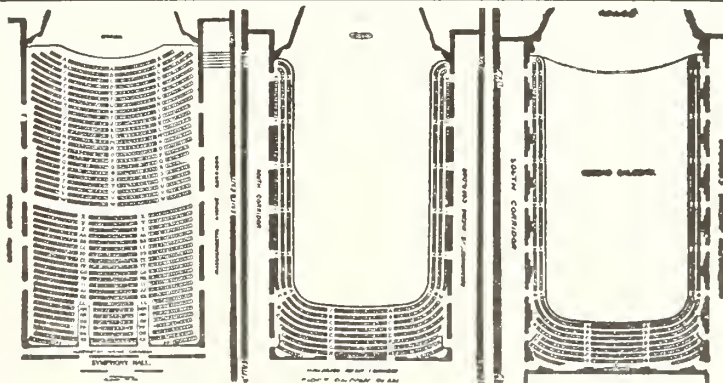
41 WESTLAND AVENUE

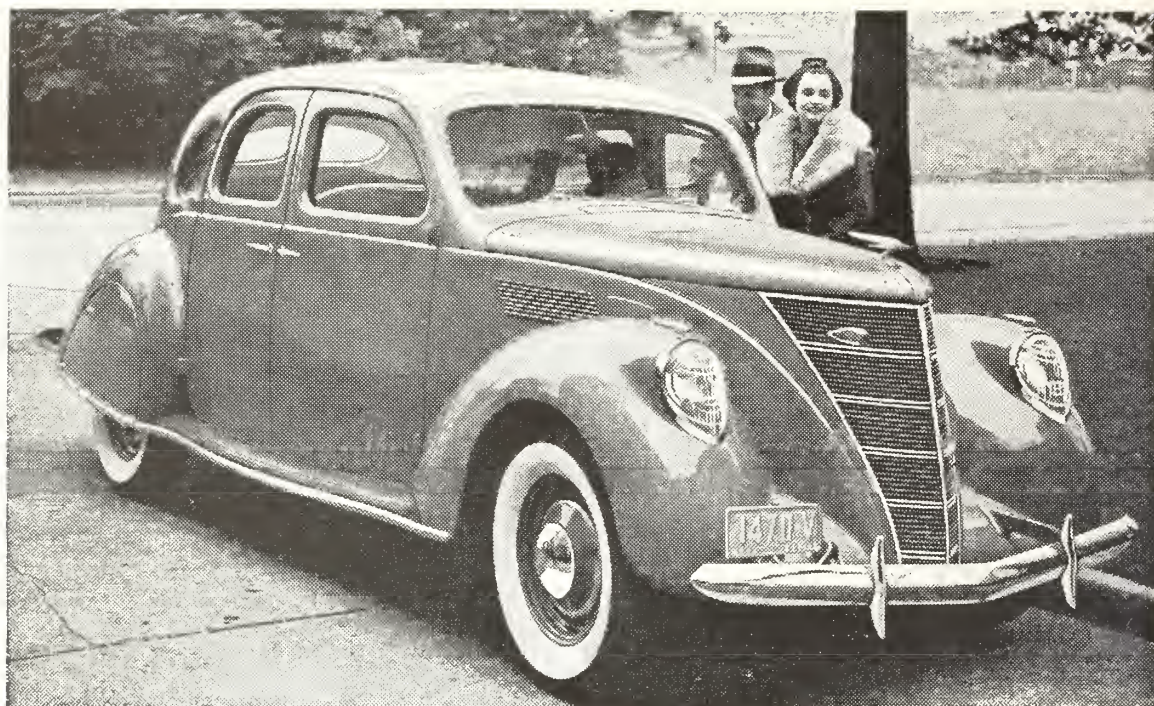
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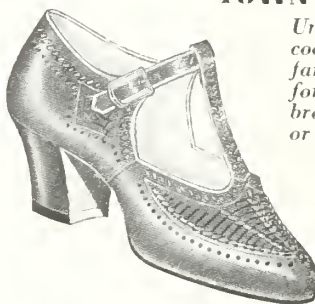
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Programme 42

WEDNESDAY, JUNE 16, 1937

Number 19

CHILDREN'S NIGHT

PROGRAMME

STARS AND STRIPES FOREVER, March	Sousa
OVERTURE to "The Merry Wives of Windsor"	Nicolai
FUGATO on a Well-known Theme	McBride
SOVIET IRON WORKS	Mossolov

THE ANIMALS' CARNIVAL, Grand Zoölogical Fantasia	Saint-Saëns
--	-------------

Introduction and Royal March of the Lion

Cocks and Hens

Horses of Tartary (Fleet Animals)

Tortoises

The Elephant

Kangaroos

Personages with long ears

The Cuckoo in the depth of the forest

Pianists

The Swan (Solo violoncello, J. LANGENDOEN)

Finale Pianos: JEN'S MARIA SANROMÁ—LEO LITWIN

A HUNT IN THE BLACK FOREST, Descriptive Episode	Voelker
---	---------

The crowing of the rooster announces the dawn — Call of hunting horns to assemble —
They sing the champagne song and drink — The cracking of whips and barking of
hounds are heard — The fox is sighted — The capture is made

GYPSY DANCE from "Carmen"	Bizet
-------------------------------------	-------

ON THE TRAIL, from the "Grand Canyon" Suite	Grofé
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AMERICAN PATROL	Meacham
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ARTHUR FIEDLER Smokes Juleps

Programme 43

THURSDAY, JUNE 17, 1937

Number 19

PROGRAMME

MARCHE HEROIQUE Saint-Saëns
FINALE. "Scheherazade" Rimsky-Korsakov

Festival at Bagdad. The Sea. The Ship goes to Pieces against a rock
surmounted by a Bronze Warrior. Conclusion.

THE RIDE OF THE VALKYRIES Wagner
DIVERTISSEMENT Ibert

Introduction—Cortège—Nocturne—Valse—Parade—Finale

IRISH RHAPSODY Herbert
PRELUDE to "The Deluge" Saint-Saëns

Violin solo: JULIUS THEODOROWICZ

FANTASIA. "Carmen" Bizet
WINE, WOMAN AND SONG, Waltzes Strauss
AMERICAN FANTASY Herbert

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ITALIAN PROGRAMME (SOLOIST, CLOTILDE ZAPPALÀ) Wednesday, June 23



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SERGE KOUSSEVITZKY, *Conductor*



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- 24 SATURDAY EVENING CONCERTS
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- 6 TUESDAY AFTERNOON CONCERTS

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Those wishing to receive the prospectus which will include a list of the outstanding new music as well as of the singers and virtuosos to appear on the season's programmes should leave their names at the season-ticket office which is open every day and in the evening during the Pop Concerts.

Applications are now being received for each of the four series. Subscriptions range from \$6 to \$100, payment for which is not due until next Autumn.

Material concerning the Orchestra is on view in the Huntington Avenue Foyer.

Programme 44

FRIDAY, JUNE 18, 1937

PROGRAMME

MARCH, "Semper Fidelis" Sousa
OVERTURE to "Oberon" Weber
INTERMEZZO, "Cavalleria Rusticana" Mascagni
DANCE OF THE COMEDIANS Smetana

VICTOR HERBERT FAVORITES Arranged by Sanford
LARGO from "Nerxes" Handel
SECOND HUNGARIAN RHAPSODY Liszt

ESPAÑA Waltzes Waldteufel
UNIVERSITY SONGS:

Cornell—"Alma Mater"; Princeton—"Old Nassau"; Harvard—"Fair Harvard";
Yale—"Boola March"; Columbia "Sans Souci"

WINTERGREEN FOR PRESIDENT, from "Of Thee I Sing" Gershwin

Programme 45

SATURDAY, JUNE 19, 1937

NEW ENGLAND CONSERVATORY NIGHT

PROGRAMME

PRELUDE to "Carmen" Bizet
OVERTURE to "Sakuntala" Goldmark
FUGATO ON A WELL-KNOWN THEME McBride
SYMPHONIE ESPAGNOLE, for Violin and Orchestra (First
movement) Lalo

Allegro non troppo
Soloist: FRANCES BROCKMAN

CAPRICE ESPAGNOLE Rimsky-Korsakov
Alborada—Variations—Alborada—Scene and Gypsy Song—Fandango of the Asturias
CONCERTO FOR FOUR PIANOS, with Orchestra Bach
Allegro—Larghetto—Allegro vivace

Soloists:

VERONA DURICK
SUSAN GODOY

JESÚS MARÍA SANROMA
DONALD CURRIER

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TAMBOURIN CHINOIS Kreisler
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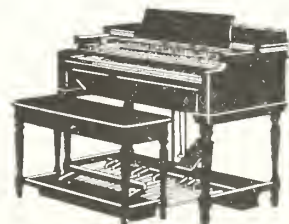
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Serge Koussevitzky

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20. **Pol Roger 1926**—this vintage year produced a small yield of exceedingly good wines.
30. **Ackerman Dry Royal** (Sparkling Saumur)—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
40. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From the Touraine country, once the playground of French kings—and the scene of the recent wine-tasting excursion of the Duke of Windsor and Mrs. Warfield-Simpson, who lunched on chicken, lobster a la Bretagne and old Vouvray at an inn in Semblancay.
50. **Veuve Clicquot Yellow Label Champagne.**
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction in London, world famous Champagne market.

CLARETS

1. **Bordeaux Superieur Rouge De Luze**—a ruby-red Claret of delicate, fresh flavor.
3. **St. Julien 1929 De Luze**—from the celebrated St. Julien region—good body and color.

RHINE WINES

Rhine Wine and Seltzer—a favorite at Pops.

7. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.

MOSELLE WINES

35. **Zeltinger 1935** (Langenbach)—light, dry.
37. **Sommerauer Schlossberg 1928**—light, dry.
39. **Erdener Treppchen 1934**—crisp, vigorous flavor.



See opposite
page for prices.
Order by number.

SHERRIES and PORTS

Pops No.

45. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
47. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
65. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.

BORDEAUX WHITE WINES

23. **Graves Superieur 1929 De Luze**—clean, dry, fresh, pale straw color. A favorite.
25. **Barsac Sauternes 1929 De Luze**—a golden, sweet wine. A medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

51. **Bourgogne Blanc Montagny** (Louis Latour)—a dry, delicate, almost nutty, white Burgundy.
53. **Chablis** (Louis Latour)—the pale gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.

BURGUNDY RED WINES

61. **Fleurie 1929** (Louis Latour)—a fruity red Beaujolais of a great year.

ITALIAN WINES

27. **Petrurbani Orvieto**—white, dry—in quaint, straw-covered Italian bottles.
29. **Martini & Rossi Chianti 1929**—renowned Tuscan wine from the House of Melini. A deep ruby red wine.

ALSATIAN WINES

33. **Gewurztraminer 1935**—from Alsace comes this fresh, flowery wine, pale, delicate and dry.

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CHAMPAGNES AND SPARKLING WINES

	Bot.	1/2 Bot.		Bot.	1/2 Bot.
10. Bollinger Brut 1928	6.00	3.50	60. Chanson Sparkling Burgundy 1926	3.50	2.00
20. Pol Roget 1926	6.75	3.50	70. G. H. Mumm's Extra Dry	6.00	3.50
30. Ackerman Dry Royal	3.50	2.00	80. Great Western Domestic	2.75	1.25
40. Vouvray Monopole 1928	3.50	2.00	90. CHAMPAGNE COCKTAIL for two	1.50	
50. Veuve Clicquot Yellow Label	6.00	3.50	(Bollinger Extra Dry)		

CLARETS

1. Bordeaux Superieur Rouge De Luze	1.50	1.00
3. St. Julien 1929 De Luze	1.75	1.25
5. Bordeaux Rouge (Eschenauer)	1.50	1.00

RHINE WINES

7. Niersteiner (Langenbach)	1.75	1.00
9. Rudesheimer 1934	2.00	1.25
11. Liebfraumilch 1934	2.25	1.25
15. Niersteiner (Guntrum)	2.00	1.25

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929	2.25	1.50
21. Haut Sauternes 1929	2.00	1.25
23. Graves Superieur 1929 De Luze	1.75	1.00
25. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Petrurbani Orvieto	2.00	1.25
29. Martini & Rossi Chianti 1929	1.25	.75
31. Brolio Chianti Red	1.25	.75

ALSATIAN

33. Gewurztraminer 1935	2.00	1.25
-------------------------	------	------

MOSELLE

35. Zeltinger 1935 (Langenbach)	1.75	1.00
37. Sommerauer Schlossberg 1928	2.00	
39. Erdener Treppchen 1934	2.50	

SHERRIES

	Bot.	Glass
41. Maduro (Williams & Humbert)	1.75	.25
43. Dry Sack (Williams & Humbert)	3.50	.40
45. Generoso (medium sweet) (Duff Gordon)	2.00	.25
47. Amontillado (pale and dry)	2.75	.30
49. Oloroso (rich and sweet)	3.25	.35
65. Ruddy Port	1.75	.25
67. Delicate Old White Port	3.25	.35

BURGUNDY WHITE

	Bot.	1/2 Bot.
51. Bourgogne Blanc Montagny (Louis Latour)	1.25	.75
53. Chablis (Louis Latour)	1.75	1.00
55. Meursault 1926 (Chanson Père et Fils)	2.50	1.25

BURGUNDY RED

57. Macon 1926 (Chanson Père et Fils)	2.00	1.25
59. Pommard 1926	2.25	1.25
61. Fleurie 1929 (Louis Latour)	1.75	1.00

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2. Gold Coast Sauternes	1.00	.60	8. Gold Coast Port	1.00	.60
4. Gold Coast Red Burgundy	1.00	.60	12. Gold Coast Muscatel	1.00	.60
6. Gold Coast Sherry	1.00	.60	14. Gold Coast Tokay	1.00	

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Lemonade	.20
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Poland Spring Golden or Pale Dry 7 oz.	.15
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Pretzels10
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Macaroons15
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Strawberry20
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Wintergreen-box25
Old Fashioned "Bitter Sweets"29

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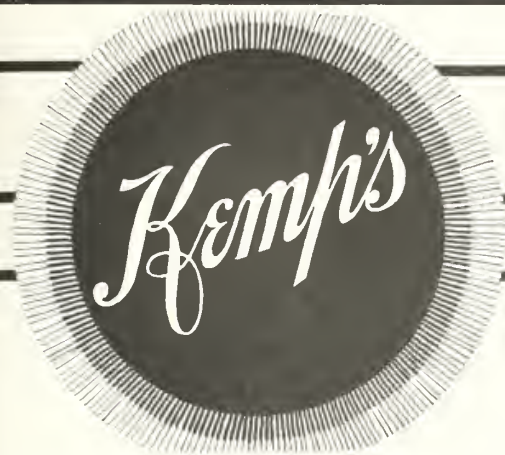
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MONDAY, JUNE 21, 1937

Programme 46

PROGRAMME FEATURING NEGRO MUSIC AND ARTISTS

WEDDING MARCH from "The Golden Cock" (after the poem of Pushkin)	Rimsky-Korsakov
BALLET MUSIC from "Aïda"	Verdi
{ AUTUMN SERENADE	Wooten
{ NEGRO DANCE from the "Bandanna Sketches"	White
ON, AWAY, AWAKE BELOVED from "Hiawatha's Wedding Feast"	Coleridge-Taylor
Soloist: WALLACE THOMPSON, Tenor	

AFRO-AMERICAN SYMPHONY (Two movements)	William Grant Still
I. Moderato assai	II. Animato
DEEP RIVER	Burleigh-Jacchia
PIANO CONCERTO (First movement)	Grieg
Allegro molto moderato	
Soloist: DORIS DANDRIDGE-HARRIS	

SELECTION, "Of Thee I sing"	Gershwin
THE BANJO	Gottschalk
THE RIDE OF THE VALKYRIES	Wagner

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SERGE KOUSSEVITZKY, *Conductor*



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August 1937

Series A 5th, Thursday Evening
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8th, Sunday Afternoon

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14th, Saturday Evening
15th, Sunday Afternoon

(Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.)

Application blanks may be obtained at the box office, Symphony Hall.

THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

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WEDNESDAY, JUNE 23, 1937

Programme 48

ITALIAN PROGRAMME

MARCIA REALE ITALIANA	Gabetti
OVERTURE to "The Barber of Seville"	Rossini
MINUET (String Orchestra)	Boccherini
FANTASIA, "La Tosca"	Puccini
MOTO PERPETUO	
(The solo part by the combined first violins)	
MAD SCENE from "Lucia di Lammermoor"	Donizetti
Soloist: CLOTILDE ZAPPALA	
ITALIA Rhapsody	Casella
DANCE OF THE CAMORRISTS from "The Jewels of the Madonna"	
Wolf-Ferrari	
WALTZ, "Il Bacio"	Arditi
TRIUMPHAL MARCH from "Aida"	Verdi

POPOVERS

FUGATO ON A WELL-KNOWN THEME. As far as ascertainable, the theme is here given Bachian treatment for the first time. The hero or culprit of that deed is Robert McBride, member of the faculty of Bennington (Women's) College, in Vermont.

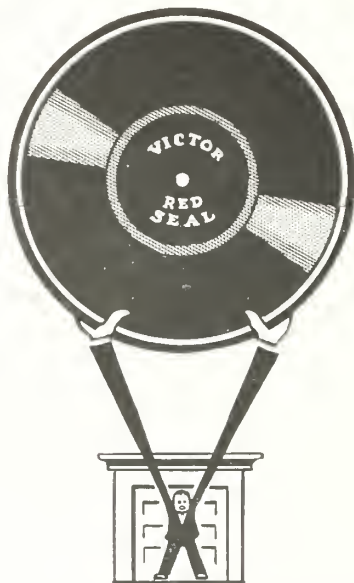
ANIMALS' CARNIVAL. Among the abundant witty touches of Saint-Saëns herein: The representation of wild horses mimics pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid pace in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

ON THE TRAIL. The plodding of pack-mules, and their voices, may be heard.

HEROIC MARCH. Originally written as a cantata with orchestral accompaniment, for a charitable fund during the Franco-Prussian War, in which Saint-Saëns served as a private soldier. A month later the composer presented this purely orchestral version. The second theme is suggestive of weeping for the slain in battle.

RIDE OF THE VALKYRIES. This precludes the last (third) act of the opera, but in effect it is an epilogue to the preceding act. Act 2 leaves two warriors slain upon the ground—Sigmund having fallen before Hunding's sword, and Wotan the god having slain Hunding with his lightning-like glance. It is the mission of Wotan's nine daughters, the Valkyries, or War-Maidens, to carry fallen heroes to Valhalla, the heaven of heroes. This they do by journeying between earth and Valhalla on horses which gallop through the air.

EXTRA



After the Concert Play

A Pops Red Seal Record By The

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There are now 40 brilliant red seal records by this orchestra. For the complete list see next to last page of this programme. Your favorite is there. . . . The Poet and Peasant, Ibert's Divertissement, Marche Slave, Meditation from Thaïs, The Carioca, Marche Militaire, etc. Note especially the current May recording, "Jewels of the Madonna." On sale at any of the R C A Victor dealer stores listed below.



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Aida—Ballet SuiteVerdi
Capriccio EspagnolRimsky-Korsakoff
CariocaYoumans
ContinentalConrad
Cavalleria Rusticana—Intermezzo
.....Mascagni
Caucasian Sketches Ippolitov-Ivanoff
In the Village
Procession of the Sardar
Citronen WaltzJohann Strauss
Dance of the HoursPonchielli
DivertissementIbert
Drink to Me Only with Thine eyes
Arranged by Pochon
Entrance of the Little FaunsPierné
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
Jewels of the Madonna—Dance
of the Camorristi...Wolf-Ferrari
Largo (from Xerxes)Handel
Meditation (from Thaïs) Massenet
Marche MilitaireSchubert
March of the Little Lead Soldiers
.....Pierné
Malaguena (from Andalusian
Suite)Lecuona
Midsummer Night's Dream—
Overture.....Mendelssohn
Midsummer Night's Dream—
Wedding March...Mendelssohn
Mosquito DanceWhite
Natoma—Dagger Dance....Herbert
Polonaise Militaire in A Major
Chopin
Piano Concerto No. 2 in D
MinorMacDowell
Soloist, J. M. Sanromá
Poet and Peasant Overture
Von Suppé
Pomp and Circumstance—March
Elgar
Prayer of ThanksgivingValerius
Prelude in C-sharp Minor
Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Rhapsody in Blue.....Gershwin
Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
The Sleeping Beauty Ballet—
WaltzTschaikowsky
Scherzo (from String Octet)
Mendelssohn
Song of India (from Sadko)
Rimsky-Korsakoff
Thunder and Lightning—Polka
Johann Strauss

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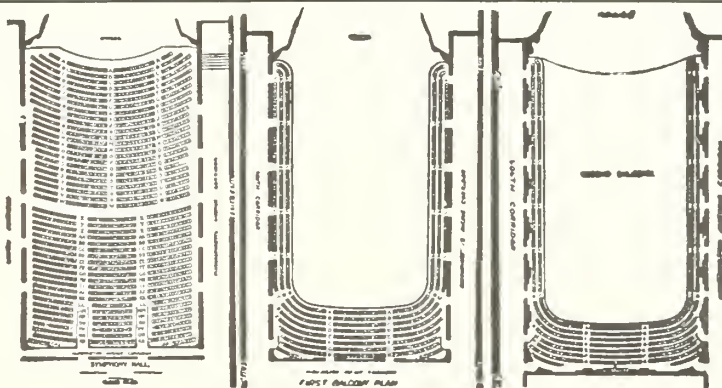
41 WESTLAND AVENUE

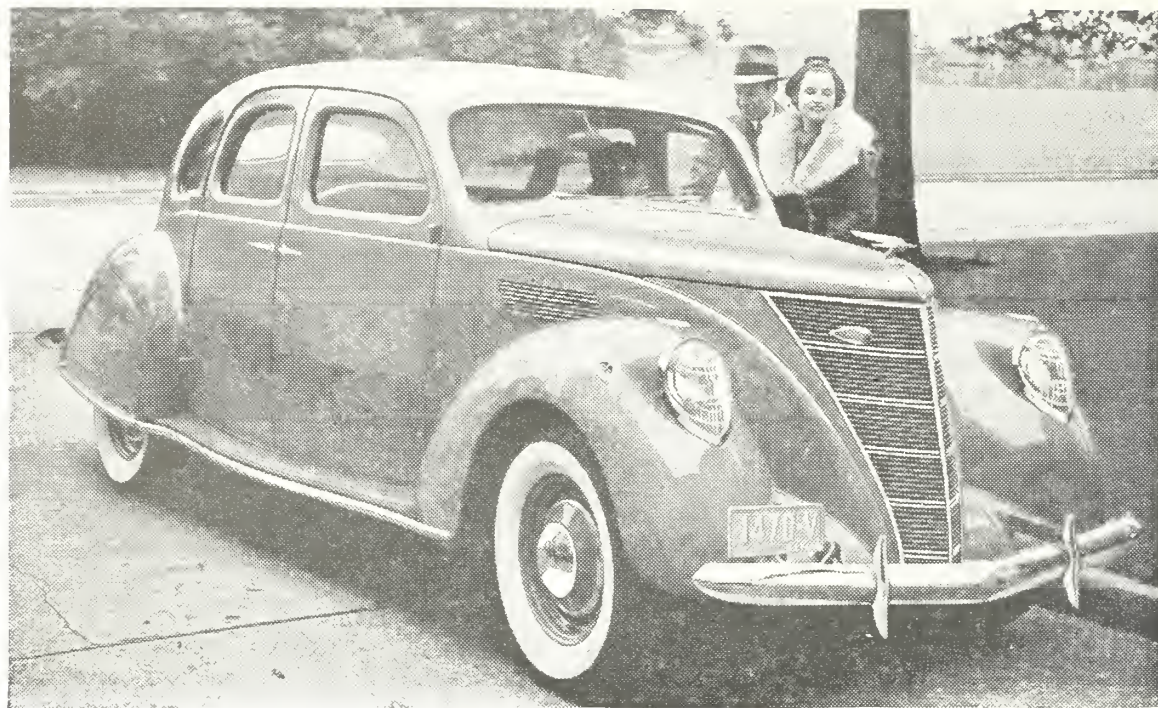
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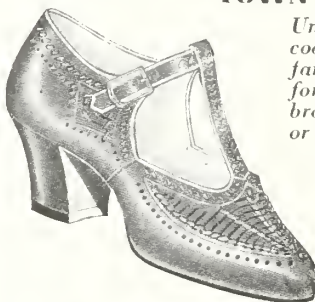
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least the three vital types should find a place in every
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Programme 44

FRIDAY, JUNE 18, 1937

Number 29

BANKERS' NIGHT PROGRAMME

MARCH, "Semper Fidelis"	Sousa
OVERTURE to "Oberon"	Weber
INTERMEZZO, "Cavalleria Rusticana"	Mascagni
DANCE OF THE COMEDIANS	Smetana

VICTOR HERBERT FAVORITES	Arranged by Sanford
LARGO from "Xerxes"	Handel
SECOND HUNGARIAN RHAPSODY	Liszt

ESPANA Waltzes	Waldteufel
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UNIVERSITY SONGS:

Cornell—"Alma Mater"; Princeton—"Old Nassau"; Harvard—"Fair Harvard";
Yale—"Boola March"; Columbia—"Sans Souci"

WINTERGREEN FOR PRESIDENT, from "Of Thee I Sing"	Gershwin
--	----------

PROGRAMME FEATURING NEGRO MUSIC AND ARTISTS	Monday, June 21
ITALIAN PROGRAMME (SOLOIST, CLOTILDE ZAPPALA)	Wednesday, June 23
SOLOIST, JESÚS MARIA SANROMA	Thursday, June 24

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Programme 45

SATURDAY, JUNE 19, 1937

Number 20

NEW ENGLAND CONSERVATORY NIGHT PROGRAMME

PRELUDE to "Carmen"	Bizet
OVERTURE to "Sakuntala"	Goldmark
FUGATO ON A WELL-KNOWN THEME	McBride
SYMPHONIE ESPAGNOLE, for Violin and Orchestra (First movement)	Lalo

Allegro non troppo

Soloist: FRANCES BROCKMAN*

*CAPRICE ESPAGNOLE	Rimsky-Korsakov
Alborada—Variations—Alborada—Scene and Gypsy Song—Fandango of the Asturias	
CONCERTO FOR FOUR PIANOS, with Orchestra	Bach
Allegro—Larghetto—Allegro vivace	

Soloists:

VERONA DURICK*
SUSAN GODOY*

JESÚS MARÍA SANROMÁ*
DONALD CURRIER*

VOICES OF SPRING, Waltzes	Strauss
TAMBOURIN CHINOIS	Kreisler
STRIKE UP THE BAND	Gershwin

STEINWAY PIANOS

The Turners Falls High School have taken a group of tables

*See page 17

PROGRAMME FEATURING NEGRO MUSIC AND ARTISTS	Monday, June 21
ITALIAN PROGRAMME (SOLOIST, CLOTILDE ZAPPALA)	Wednesday, June 23
SOLOIST, JESÚS MARÍA SANROMÁ	Thursday, June 24



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- 24 SATURDAY EVENING CONCERTS
- 6 MONDAY EVENING CONCERTS
- 6 TUESDAY AFTERNOON CONCERTS

The thoughts of the musically minded are turning already to the coming season of 1937-38. And the concert season in Boston means essentially but one thing — the performances of the Boston Symphony Orchestra, with their attendant delights. There are many things to anticipate in the Boston Symphony concerts — first of all, of course, the incomparable experience of hearing the orchestra itself — a body of 110 virtuosos, which, according to general opinion, have not their match in the world. Inseparable from this experience is the leadership of Serge Koussevitzky, the Orchestra's renowned conductor.

Those wishing to receive the prospectus which will include a list of the outstanding new music as well as of the singers and virtuosos to appear on the season's programmes should leave their names at the season-ticket office which is open every day and in the evening during the Pop Concerts.

Applications are now being received for each of the four series. Subscriptions range from \$6 to \$100, payment for which is not due until next Autumn.

Material concerning the Orchestra is on view in the Huntington Avenue Foyer.

Programme 46

MONDAY, JUNE 21, 1937

PROGRAMME FEATURING NEGRO MUSIC AND ARTISTS

WEDDING MARCH from "The Golden Cock" (after the poem of Pushkin)	Rimsky-Korsakov
BALLET MUSIC from "Aïda"	Verdi
{ AUTUMN SERENADE	Wooten
{ NEGRO DANCE from the "Bandanna Sketches"	White
ON, AWAY, AWAKE BELOVED from "Hiawatha's Wedding Feast"	Coleridge-Taylor
Soloist: WALLACE THOMPSON, Tenor	
AFRO-AMERICAN SYMPHONY (Two movements)	William Grant Still
I. Moderato assai II. Animato	
DEEP RIVER	Burleigh-Jacchia
PIANO CONCERTO (First movement)	Grieg
Allegro molto moderato	
Soloist: DORIS DANDRIDGE-HARRIS	
SELECTION, "Of Thee I sing"	Gershwin
THE BANJO	Gottschalk
THE RIDE OF THE VALKYRIES	Wagner

Programme 47

TUESDAY, JUNE 22, 1937

ENTIRE HOUSE TAKEN BY HARVARD CLASS OF 1912

Programme 48

WEDNESDAY, JUNE 23, 1937

ITALIAN PROGRAMME

MARCIA REALE ITALIANA	Gabetti
OVERTURE to "The Barber of Seville"	Rossini
MINUET (String Orchestra)	Boccherini
FANTASIA, "La Tosca"	Puccini
MOTO PERPETUO	Paganini
(The solo part by the combined first violins)	
MAD SCENE from "Lucia di Lammermoor"	Donizetti
Soloist: CLOTILDE ZAPPALA	
ITALIA Rhapsody	Casella
DANCE OF THE CAMORRISTS from "The Jewels of the Madonna"	Wolf-Ferrari
WALTZ, "Il Bacio"	Arditi
TRIUMPHAL MARCH from "Aïda"	Verdi

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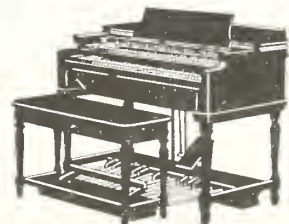
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20. **Pol Roger 1926**—this vintage year produced a small field of exceedingly good wines.
30. **Ackerman Dry Royal** (Sparkling Saumur)—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
40. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From the Touraine country, once the playground of French kings—and the scene of the recent wine-tasting excursion of the Duke of Windsor and Mrs. Warfield-Simpson, who lunched on chicken, lobster a la Bretagne and old Vouvray at an inn in Semblancay.
50. **Veuve Clicquot Yellow Label Champagne.**
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction in London, world famous Champagne market.

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1. **Bordeaux Superieur Rouge De Luze**—a ruby-red Claret of delicate, fresh flavor.
3. **St. Julien 1929 De Luze**—from the celebrated St. Julien region—good body and color.

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Rhine Wine and Seltzer—a favorite at Pops.

7. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.

MOSELLE WINES

35. **Zeltinger 1935** (Langenbach)—light, dry.
37. **Sommerauer Schlossberg 1928**—light, dry.
39. **Erdener Treppchen 1934**—crisp, vigorous flavor.



See opposite
page for prices.
Order by number.

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Pops No.

45. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
47. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
65. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.

BORDEAUX WHITE WINES

23. **Graves Superieur 1929 De Luze**—clean, dry, fresh, pale straw color. A favorite.
25. **Barsac Sauternes 1929 De Luze**—a golden, sweet wine. A medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

51. **Bourgogne Blanc Montagny** (Louis Latour)—a dry, delicate, almost nutty, white Burgundy.
53. **Chablis** (Louis Latour)—the pale gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.

BURGUNDY RED WINES

61. **Fleurie 1929** (Louis Latour)—a fruity red Beaujolais of a great year.

ITALIAN WINES

27. **Petrurbani Orvieto**—white, dry—in quaint, straw-covered Italian bottles.
29. **Martini & Rossi Chianti 1929**—renowned Tuscan wine from the House of Melini. A deep ruby red wine.

ALSATIAN WINES

33. **Gewurztraminer 1935**—from Alsace comes this fresh, flowery wine, pale, delicate and dry.

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20. Pol Roget 1926	6.75	3.50	70. G. H. Mumm's Extra Dry	6.00	3.50
30. Ackerman Dry Royal	3.50	2.00	80. Great Western Domestic	2.75	1.25
40. Vouvray Monopole 1928	3.50	2.00	90. CHAMPAGNE COCKTAIL for two	1.50	
50. Veuve Clicquot Yellow Label	6.00	3.50	(Bollinger Extra Dry)		

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1. Bordeaux Superieur Rouge De Luze	1.50	1.00
3. St. Julien 1929 De Luze	1.75	1.25
5. Bordeaux Rouge (Eschenauer)	1.50	1.00

RHINE WINES

7. Niersteiner (Langenbach)	1.75	1.00
9. Rudesheimer 1934	2.00	1.25
11. Liebfraumilch 1934	2.25	1.25
15. Niersteiner (Gunttrum)	2.00	1.25

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929	2.25	1.50
21. Haut Sauternes 1929	2.00	1.25
23. Graves Superieur 1929 De Luze	1.75	1.00
25. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Petrubani Orvieto	2.00	1.25
29. Martini & Rossi Chianti 1929	1.25	.75
31. Brolio Chianti Red	1.25	.75

ALSATIAN

33. Gewurztraminer 1935	2.00	1.25
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2. Gold Coast Sauternes	1.00	.60	8. Gold Coast Port	1.00	.60
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Pineapple Sundae20
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THURSDAY, JUNE 24, 1937

Programme 49

PROGRAMME

MARCHE SOLENNELLE	Tchaikovsky
OVERTURE to "Russian and Ludmilla"	Glinka
ROSES FROM THE SOUTH, Waltzes	Strauss
VARIATIONS ON A NURSERY AIR, for Orchestra with Piano Obbligato	Dohnanyi

Soloist: JESÚS MARÍA SANROMÁ

LA SOURCE, Ballet Suite	Delibes
Scarf Dance—Love Scene—Variation—Circassian Dance	
RITUAL FIRE DANCE	de Falla
INVITATION TO THE WALTZ	Weber-Berlioz
ON THE TRAIL from the "Grand Canyon" Suite	Grofé
ENTRANCE OF THE GUESTS INTO THE WARTBURG, from "Tannhäuser"	Wagner

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THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

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FRIDAY, JUNE 25, 1937

Programme 50

PROGRAMME

ON THE MALL, March Goldman
CARNIVAL, Overture Dvořák
NOCTURNE IN C MINOR Chopin
(Arranged for Orchestra by W. R. SPALDING)

CARMEN, Fantasia Bizet

THE MASTERSINGERS OF NUREMBERG, Introduction to
Act III Wagner
BOLERO Ravel
DANCE OF DEATH, Paraphrase on the Dies Irae, for Piano
and Orchestra Liszt

Soloist: ALBION METCALF

ESTUDIANTINA, Waltzes Waldteufel
PRELUDE IN C SHARP MINOR Rachmaninoff
CZARDAS Delibes

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SATURDAY, JUNE 26, 1937

Programme 51

PROGRAMME

MARCH, "Schechenyi Indulo"	Fahrbach
BALLET SUITE, "Coppélia"	Delibes
Music of the Automaton—Waltz	
MARCH OF THE LITTLE LEAD SOLDIERS	Piérné
TWO STYRIAN PEASANT DANCES	Schönherr
Steirischer—Veitscher Ochssengalopp (Ox Galop)	
ITALIAN CAPRICE	
LARGO from "Xerxes"	Tchaikovsky
FIVE MINIATURES	Handel
By the Lake—Caravan Song—Waltz for Teenie's Doll—Hippo Dance—	
Mosquito Dance	
MAYTIME. Selection	
NIGHT AND DAY	Romberg
SAILORS' DANCE. from "Red Poppy"	Porter
	Glière

POPOVERS

SOLOISTS OF NEW ENGLAND CONSERVATORY NIGHT. Frances Brockman is a graduate (Mus. M. '37) of the New England Conservatory, and was Concert-Mistress of the Conservatory Orchestra, 1936-37.

Jesús María Sanromá is a graduate, and member of the faculty.

Verona Durick is a graduate, and pianist of the Conservatory Orchestra, and is to head the piano department of the Knox School in Cooperstown, N.Y., 1937-38.

Susan Godoy and Donald Currier are students at the Conservatory.

Minot Beale, George Madsen, Manuel Valerio, and Elford Caughey, members of the Boston Symphony Orchestra who will play the cadenzas in Rimsky-Korsakov's Caprice Espagnole, have studied at the Conservatory.

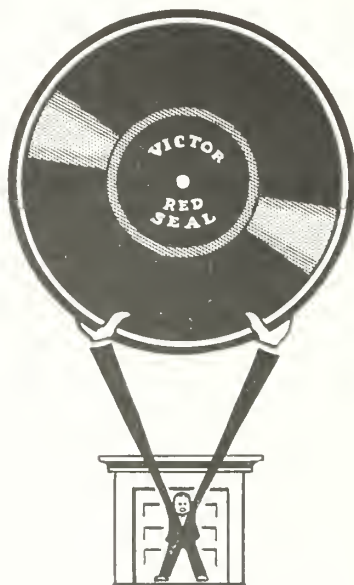
ESPAÑA. In effect, Emil Waldteufel was a follower of Johann Strauss, Jr., whose junior he was by twelve years. But he was born in Strasbourg, not Vienna, in 1837. Studied piano in the Paris Conservatory, worked in a Paris piano factory, made such a success when he

composed a waltz that he decided to keep writing them. Was pianist to Empress Eugénie, wife of Napoleon III.

LARGO (Handel). "Old favorite" is a term applied advisedly to this piece. It was 199 years old in April. Familiar in a great variety of instrumental and vocal arrangements—including an adaptation as a church offertory—this originally was an aria in the opera, "Xerxes" ("Serse" in Italian). The words are sung in the character of the ancient Persian conqueror, Xerxes. He ponders that after he and his million-strong army have passed away, the huge plane tree under which he rests will continue to cast its welcome shade.

Handel wrote the aria for Caffarelli, one of the group of almost incredibly brilliant singers, eunuch male contraltos, who were assigned the heroes' roles in eighteenth-century Italian opera, and were all the rage in London and other leading European cities. Either Caffarelli or his London audience was too stupid to recognize the supreme beauty of the Largo, stripped as it is of the excess ornamentation in which the male contraltos excelled. For Caffarelli, first to present this masterpiece to the world, failed to win success either for himself or the opera.

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Mascagni

Caucasian Sketches Ippolitov-Ivanoff

In the Village

Procession of the Sardar

Citronen WaltzJohann Strauss

Dance of the HoursPonchielli

DivertissementIbert

Drink to Me Only with Thine eyes

Arranged by Pochon

Entrance of the Little Fauns

Pierné

Hungarian Dance No. 5Brahms

Hungarian Dance No. 6Brahms

Jewels of the Madonna—Dance

of the Camorristi..Wolf-Ferrari

Largo (from Xerxes)Handel

Meditation (from Thaïs) Massenet

Marche MilitaireSchubert

March of the Little Lead Soldiers

Pierné

Malaguena (from Andalusian

Suite)Lecuona

Midsummer Night's Dream—

Overture.....Mendelssohn

Midsummer Night's Dream—

Wedding March....Mendelssohn

Mosquito DanceWhite

Poloma—Dagger Dance....Herbert

Polonaise Militaire in A Major

Chopin

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Soloist, J. M. Sanromá

Poet and Peasant Overture

Von Suppé

Pomp and Circumstance—March

Elgar

Prayer of ThanksgivingValerius

Prelude in C-sharp Minor

Rachmaninoff

Prelude in G Minor ..Rachmaninoff

Rhapsody in Blue.....Gershwin

Soloist, J. M. Sanromá

Strike Up the Band.....Gershwin

The Sleeping Beauty Ballet—

WaltzTchaikowsky

Scherzo (from String Octet)

Mendelssohn

Song of India (from Sadko)

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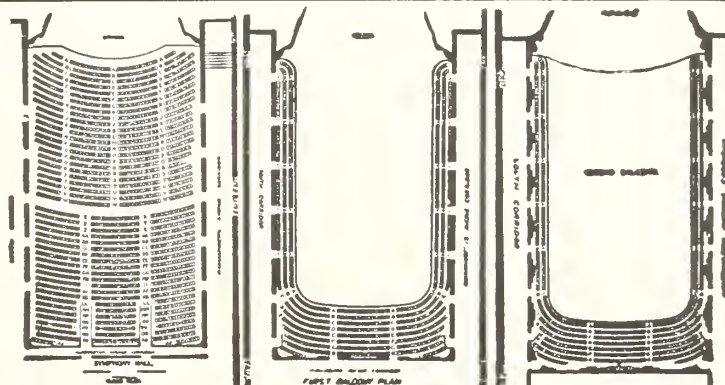
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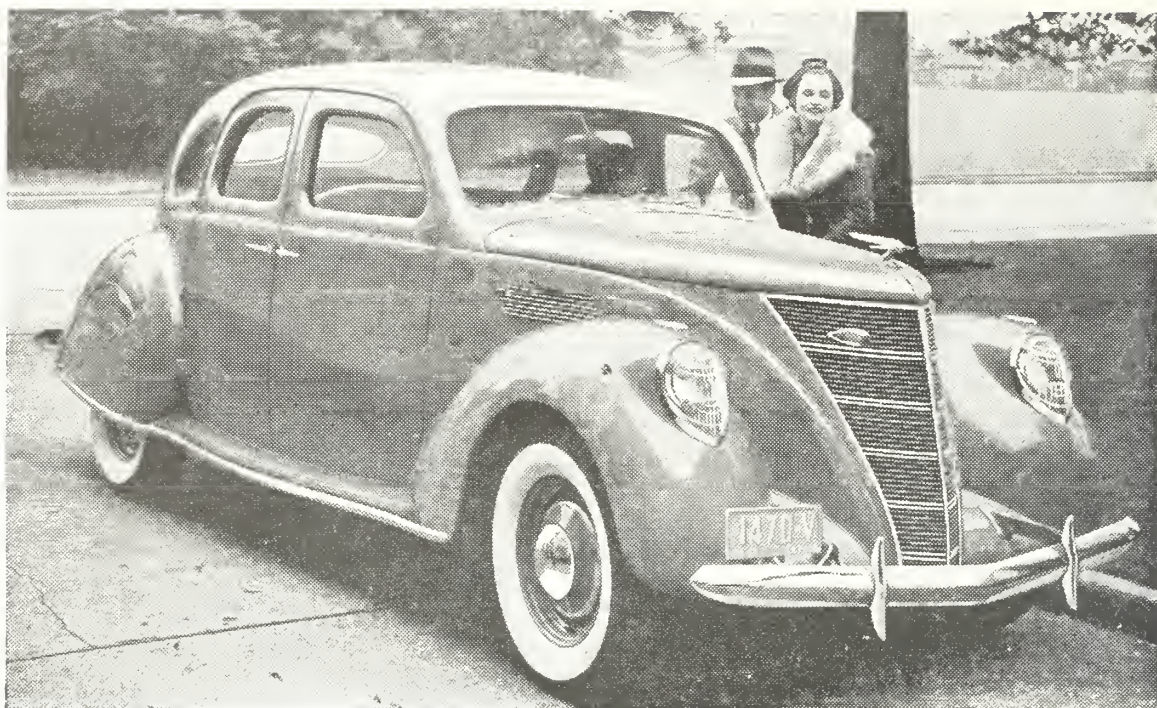
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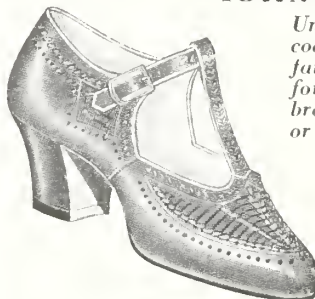
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Programme 46

MONDAY, JUNE 21, 1937

Number 21

PROGRAMME FEATURING NEGRO MUSIC AND ARTISTS

WEDDING MARCH from "The Golden Cock" (after the poem of Pushkin)	Rimsky-Korsakov
BALLET MUSIC from "Aida"	Verdi
{ AUTUMN SERENADE	Wooten
{ NEGRO DANCE from the "Bandanna Sketches"	White
ONAWAY! AWAKE, BELOVED from "Hiawatha's Wedding Feast"	Coleridge-Taylor
Soloist: WALLACE THOMPSON, Tenor	
AFRO-AMERICAN SYMPHONY (Two movements)	William Grant Still
I. Moderato assai II. Animato	
DEEP RIVER	Burleigh-Jacchia
PIANO CONCERTO (First movement)	Grieg
Allegro molto moderato	
Soloist: DORIS DANDRIDGE-HARRIS	
SELECTION, "Of Thee I sing"	Gershwin
THE BANJO	Gottschalk
THE RIDE OF THE VALKYRIES	Wagner

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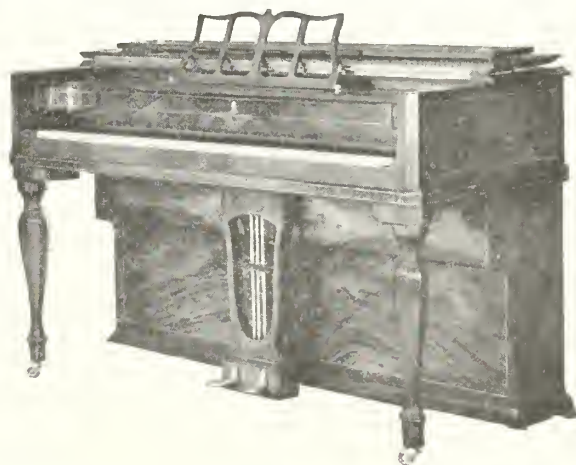
ITALIAN PROGRAMME (SOLOIST, CLOTILDE ZAPPALA)	Wednesday, June 23
SOLOIST, JESÚS MARIA SANROMÁ	Thursday, June 24
REQUEST PROGRAMME (Repeated)	Monday, June 28

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Applications are now being received for each of the four series. Subscriptions range from \$6 to \$100, payment for which is not due until next Autumn.

Material concerning the Orchestra is on view in the Huntington Avenue Foyer.

Programme 48

WEDNESDAY, JUNE 23, 1937

ITALIAN PROGRAMME

MARCIA REALE ITALIANA	Gabetti
OVERTURE to "The Barber of Seville"	Rossini
MINUET (String Orchestra)	Boccherini
FANTASIA, "La Tosca"	Puccini
<hr/>	
MOTO PERPETUO	Paganini
(The solo part by the combined first violins)	
MAD SCENE from "Lucia di Lammermoor"	Donizetti
Soloist: CLOTILDE ZAPPALA	
ITALIA Rhapsody	Casella
<hr/>	
DANCE OF THE CAMORRISTS from "The Jewels of the Madonna"	Wolf-Ferrari
WALTZ, "Il Bacio"	Arditi
TRIUMPHAL MARCH from "Aïda"	Verdi

Programme 49

THURSDAY, JUNE 24, 1937

PROGRAMME

MARCHE SOLENNELLE	Tchaikovsky
OVERTURE to "Russian and Ludmilla"	Glinka
ROSES FROM THE SOUTH, Waltzes	Strauss
VARIATIONS ON A NURSERY AIR, for Orchestra with Piano	
Obbligato	Dohnanyi
Soloist: JESÚS MARÍA SANROMÁ	
<hr/>	
LA SOURCE, Ballet Suite	Delibes
Scarf Dance—Love Scene—Variation—Circassian Dance	
RITUAL FIRE DANCE	de Falla
INVITATION TO THE WALTZ	Weber-Berlioz
ON THE TRAIL from the "Grand Canyon" Suite	Grofé
ENTRANCE OF THE GUESTS INTO THE WARTBURG, from	
"Tannhäuser"	Wagner

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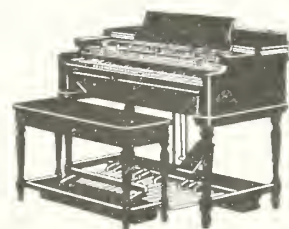
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30. **Ackerman Dry Royal** (Sparkling Saumur)—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
40. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From the Touraine country, once the playground of French kings—and the scene of the recent wine-tasting excursion of the Duke of Windsor and Mrs. Warfield-Simpson, who lunched on chicken, lobster a la Bretagne and old Vouvray at an inn in Semblancay.
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70. **G. H. Mumm's Extra Dry Champagne**.
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction in London, world famous Champagne market.

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1. **Bordeaux Superieur Rouge De Luze**—a ruby-red Claret of delicate, fresh flavor.
3. **St. Julien 1929 De Luze**—from the celebrated St. Julien region—good body and color.

RHINE WINES

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7. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.

MOSELLE WINES

35. **Zeltinger 1935** (Langenbach)—light, dry.
37. **Sommerauer Schlossberg 1928**—light, dry.
39. **Erdener Treppchen 1934**—crisp, vigorous flavor.



See opposite
page for prices.
Order by number.

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45. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
47. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
65. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.

BORDEAUX WHITE WINES

23. **Graves Superieur 1929 De Luze**—clean, dry, fresh, pale straw color. A favorite.
25. **Barsac Sauternes 1929 De Luze**—a golden, sweet wine. A medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

51. **Bourgogne Blanc Montagny** (Louis Latour)—a dry, delicate, almost nutty, white Burgundy.
53. **Chablis** (Louis Latour)—the pale gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.

BURGUNDY RED WINES

61. **Fleurie 1929** (Louis Latour)—a fruity red Beaujolais of a great year.

ITALIAN WINES

27. **Petrurbani Orviato**—white, dry—in quaint, straw-covered Italian bottles.
29. **Martini & Rossi Chianti 1929**—renowned Tuscan wine from the House of Melini. A deep ruby red wine.

ALSATIAN WINES

33. **Gewurztraminer 1935**—from Alsace comes this fresh, flowery wine, pale, delicate and dry.

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	Bot.	½ Bot.		Bot.	½ Bot.
10. Bollinger Brut 1928	6.00	3.50	60. Chanson Sparkling Burgundy 1926	3.50	2.00
20. Pol Roget 1926	6.75	3.50	70. G. H. Mumm's Extra Dry	6.00	3.50
30. Ackerman Dry Royal	3.50	2.00	80. Great Western Domestic	2.75	1.25
40. Vouvray Monopole 1928	3.50	2.00	90. CHAMPAGNE COCKTAIL for two	1.50	
50. Veuve Clicquot Yellow Label	6.00	3.50	(Bollinger Extra Dry)		

CLARETS

1. Bordeaux Superieur Rouge De Luze	1.50	1.00	35. Zeltinger 1935 (Langenbach)	1.75	1.00
3. St. Julien 1929 De Luze	1.75	1.25	37. Sommerauer Schlossberg 1928	2.00	
5. Bordeaux Rouge (Eschenauer)	1.50	1.00	39. Erdener Treppchen 1934	2.50	

RHINE WINES

7. Niersteiner (Langenbach)	1.75	1.00	41. Maduro (Williams & Humbert)	1.75	.25
9. Rudesheimer 1934 "	2.00	1.25	43. Dry Sack (Williams & Humbert)	3.50	.40
11. Liebfraumilch 1934 "	2.25	1.25	45. Generoso (medium sweet) (Duff Gordon)	2.00	.25
15. Niersteiner (Guntrum)	2.00	1.25	47. Amontillado (pale and dry) " "	2.75	.30

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00	49. Oloroso (rich and sweet) " "	3.25	.35
19. Sauternes 1929 "	2.25	1.50	65. Ruddy Port	1.75	.25
21. Haut Sauternes 1929 "	2.00	1.25	67. Delicate Old White Port	3.25	.35
23. Graves Superieur 1929 De Luze	1.75	1.00			
25. Barsac 1929 De Luze	2.25	1.25			

ITALIAN

27. Petrurbani Orvieto	2.00	1.25	51. Bourgogne Blanc Montagny	1.25	.75
29. Martini & Rossi Chianti 1929	1.25	.75	(Louis Latour)	1.75	1.00
31. Brolio Chianti Red	1.25	.75	53. Chablis (Louis Latour)	2.50	1.25

ALSATIAN

33. Gewurztraminer 1935	2.00	1.25	55. Meursault 1926 (Chanson Père et Fils)	2.00	1.25
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BURGUNDY RED

57. Macon 1926 (Chanson Père et Fils)	2.00	1.25
59. Pommard 1926 " " " "	2.25	1.25
61. Fleurie 1929 (Louis Latour)	1.75	1.00

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2. Gold Coast Sauternes	1.00	.60	8. Gold Coast Port	1.00	.60
4. Gold Coast Red Burgundy	1.00	.60	12. Gold Coast Muscatel	1.00	.60
6. Gold Coast Sherry	1.00	.60	14. Gold Coast Tokay	1.00	

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Croft Ale20
Ballantine's Ale20
Pilgrim Ale25
Hanley's Ale Purple Label20
Bass Ale Imported . . . . .	.50
Harvard Export Beer . . . . .	.20
Jacob Ruppert Beer20
Guinness Stout50
Boylston Lager20
Frank Jones Ale20

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Soda Lemonade25
Claret Lemonade30
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Cheese Wafers10
Brownies10
Spice Cake15
Macaroons15
Fudge Cake10
Vienna Tea Cakes15

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Wintergreen-box15
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Marlboro20
Old Gold, Camels15
Chesterfields or Lucky Strikes15
Philip Morris, English Blend15
Spuds15
Pall Malls15

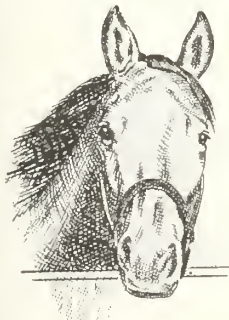


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FRIDAY, JUNE 25, 1937

Programme 50

PROGRAMME

ON THE MALL, March	Goldman
CARNIVAL, Overture	Dvořák
NOCTURNE IN C MINOR	Chopin
(Arranged for Orchestra by W. R. SPALDING)	
CARMEN, Fantasia	Bizet

THE MASTERSINGERS OF NUREMBERG, Introduction to Act III	Wagner
BOLERO	Ravel
DANCE OF DEATH, Paraphrase on the Dies Irae, for Piano and Orchestra	Liszt

Soloist: ALBION METCALF

ESTUDIANTINA, Waltzes	Waldteufel
PRELUDE IN C-SHARP MINOR	Rachmaninoff
CZARDAS	Delibes

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15th, Sunday Afternoon

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Application blanks may be obtained at the box office, Symphony Hall.

THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

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SATURDAY, JUNE 26, 1937

Programme 51

PROGRAMME

MARCH, "Schechenyi Indulo"	Fahrbach
BALLET SUITE, "Coppélia"	Delibes
Music of the Automaton—Waltz	
MARCH OF THE LITTLE LEAD SOLDIERS	Pienné
TWO STYRIAN PEASANT DANCES	Schönherr
Steirischer—Veitscher Ochsen Galopp (Ox Galop)	
<hr/>	
ITALIAN CAPRICE	Tchaikovsky
LARGO from "Xerxes"	Handel
FIVE MINIATURES	White
By the Lake—Caravan Song—Waltz for Teenie's Doll—Hippo Dance— Mosquito Dance	
<hr/>	
MAYTIME, Selection	Romberg
NIGHT AND DAY	Porter
SAILORS' DANCE, from "Red Poppy"	Glère

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MONDAY, JUNE 28, 1937

Programme 52

REQUEST NIGHT

PROGRAMME
(Repeated)

INTRODUCTION TO ACT III, "Lohengrin".	Wagner
FINLANDIA, Symphonic Poem	Sibelius
VALE TRISTE	Sibelius
FINALE, Fourth Symphony	Tchaikovsky

BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
LARGO from "Xerxes"	Handel
BOLERO	Ravel

RHAPSODY IN BLUE	Gershwin
----------------------------	----------

Soloist: JESÚS MARÍA SANROMÁ

JEALOUSY, Gypsy Tango	Gade
PRAYER OF THANKSGIVING (Old Dutch Hymn)	Valerius-Kremser

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"THE GOLDEN COCK." The libretto of this opera of Rimsky-Korsakov is based on a poem of Pushkin. Again and again Russia's most eminent composers have caught their inspiration for songs and entire operas from the exuberant imagination and vivid command of words displayed in the writings of Alexander Pushkin, one of Russia's earliest and most gifted poets, dramatists and short story writers. Born in 1799, and killed in a duel at the age of 38, he was descended from a Negro great-grandfather. This fact he embellished in his striking uncompleted story, "The Negro of Peter the Great."

BALLET MUSIC FROM "AIDA." In the opera, this is the accompaniment for a group of Moorish slaves, who dance for the amusement of Amneris, Princess of Egypt. Aida, also a slave to her, is a captive princess.

"ONAWAY! AWAKE, BELOVED." Numbered among notable English composers, Samuel Coleridge-Taylor (b. 1875, d. 1912) was the son of a West-African Negro who went to England to study medicine, and married an English woman.

DEEP RIVER. A piano accompaniment for the spiritual was composed by Henry T. Burleigh, who in his career of composing has won additional distinction as a church and concert singer in New York. From Burleigh's piano and voice version of "Deep River," the

present orchestral arrangement was made by Agide Jacchia, former conductor of the Pops.

AFRO-AMERICAN SYMPHONY. The composer states that the four movements may be thought of as corresponding to these titles, rather than the conventional Italian designations which he has applied to them: I. Longing; II. Sorrow; III. Humor; IV. Aspiration.

In summary of the symphony, he says that it "is based on an original theme in the 'Blues,' idiom, employed first as the principal theme of the first movement and reappearing in different forms in the course of the composition. . . . I seek in the Afro-American Symphony to portray not the higher type of colored American, but the sons of the soil who still retain so many of the traits peculiar to their African forbears. . . ."

William Grant Still, composer of this work, now lives in Los Angeles. He once lived in Boston, attending the New England Conservatory of Music, where he studied composition with Chadwick. His birthplace was Woodville, Miss.

"THE BANJO." Louis Moreau Gottschalk, born in New Orleans in 1829, won international fame as a pianist, especially in his own works. Settling in New Orleans, he was attracted by the possibilities of the Creole atmosphere for composition, and produced some of our earliest compositions reflecting this aspect of American life.

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Aida—Ballet Suite.....Verdi
Capriccio Espagnol

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Carioca.....Youmans

Continental.....Conrad

Cavalleria Rusticana—Intermezzo
Mascagni

Caucasian Sketches Ippolitov-Ivanoff
In the Village
Procession of the Sardar

Citronen Waltz.....Johann Strauss

Dance of the Hours.....Ponchielli

Divertissement.....Ibert

Drink to Me Only with Thine eyes
Arranged by Pochon

Entrance of the Little Fauns

Pièrné

Hungarian Dance No. 5.....Brahms

Hungarian Dance No. 6.....Brahms

Jewels of the Madonna—Dance
of the Camorristi..Wolf-Ferrari

Largo (from Xerxes).....Handel

Meditation (from Thaïs) Massenet

Marche Militaire.....Schubert

Marche Slave.....Tschaikowsky

March of the Little Lead Soldiers
Pièrné

Malaguena (from Andalusian
Suite).....Lecuona

Midsummer Night's Dream—
Overture.....Mendelssohn

Midsummer Night's Dream—
Wedding March.....Mendelssohn

Mosquito Dance.....White

Natoma—Dagger Dance....Herbert

Polonaise Militaire in A Major
Chopin

Piano Concerto No. 2 in D
Minor.....MacDowell

Soloist, J. M. Sanromá

Poet and Peasant Overture

Von Suppé

Pomp and Circumstance—March
Elgar

Prayer of Thanksgiving...Valerius

Prelude in C-sharp Minor

Rachmaninoff

Prelude in G Minor..Rachmaninoff

Rhapsody in Blue.....Gershwin

Soloist, J. M. Sanromá

Strike Up the Band.....Gershwin

The Sleeping Beauty Ballet—
Waltz.....Tschaikowsky

Scherzo (from String Octet)
Mendelssohn

Song of India (from Sadko)

Rimsky-Korsakoff

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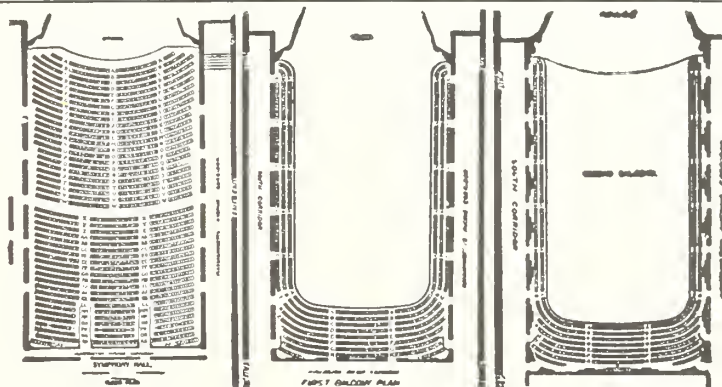
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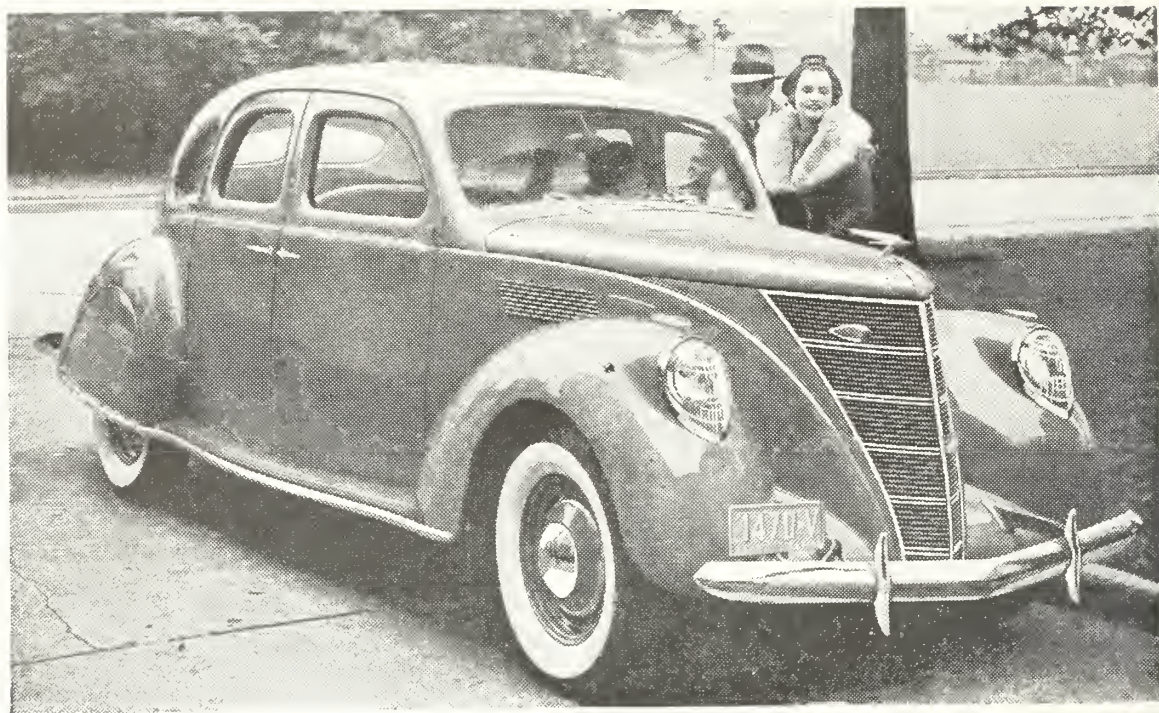
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TUESDAY, JUNE 22, 1937

POPS PROGRAMME

UP THE STREET, March	Morse, '96
LA BOHÈME, Selection	Puccini
ESPAÑA Waltzes	Waldteufel
HARVARD FANTASY	Anderson, '29

INTERMISSION

(Programme continued on following page)

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(Programme continued)

PRELUDE to "The Mastersingers of Nuremberg"	Wagner
(Conducted by CHALMERS CLIFTON, '12)	
SELECTIONS from "Twelve-Twenty-five Parade"	R. S. Wilkins, '12
(Conducted by the composer)	
MERRY WIDOW, Waltzes	Lehar
OLD SONGS: a. Waltz from "The Pink Lady"	Caryll
b. Alexander's Ragtime Band	Berlin
c. Shine On, Harvest Moon	Bayes-Norworth
STARS AND STRIPES FOREVER	Sousa
FAIR HARVARD	
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ITALIAN PROGRAMME (SOLOIST, CLOTILDE ZAPPALA)	Wednesday, June 23
SOLOIST, JESÚS MARÍA SANROMA	Thursday, June 24
REQUEST PROGRAMME (Repeated)	Monday, June 28
OLD TIMERS' NIGHT (Repeated)	Friday, July 2
CLOSING NIGHT	Saturday, July 3



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Applications are now being received for each of the four series. Subscriptions range from \$6 to \$100, payment for which is not due until next Autumn.

Material concerning the Orchestra is on view in the Huntington Avenue Foyer.

Programme 48

WEDNESDAY, JUNE 23, 1937

ITALIAN PROGRAMME

MARCIA REALE ITALIANA	Gabetti
OVERTURE to "The Barber of Seville"	Rossini
MINUET (String Orchestra)	Boccherini
FANTASIA, "La Tosca"	Puccini
<hr/>	
MOTO PERPETUO	Paganini
(The solo part by the combined first violins)	
MAD SCENE from "Lucia di Lammermoor"	Donizetti
Soloist: CLOTILDE ZAPPALA	
ITALIA Rhapsody	Casella
<hr/>	
DANCE OF THE CAMORRISTS from "The Jewels of the Madonna"	Wolf-Ferrari
WALTZ, "Il Bacio"	Arditi
TRIUMPHAL MARCH from "Aïda"	Verdi

Programme 49

THURSDAY, JUNE 24, 1937

PROGRAMME

MARCHÉ SOLENNELLE	Tchaikovsky
OVERTURE to "Russian and Ludmilla"	Glinka
ROSES FROM THE SOUTH, Waltzes	Strauss
VARIATIONS ON A NURSERY AIR, for Orchestra with Piano Obligato	Dohnanyi
Soloist: JESÚS MARÍA SANROMÁN	
<hr/>	
LA SOURCE, Ballet Suite	Delibes
Scarf Dance—Love Scene—Variation—Circassian Dance	
RITUAL FIRE DANCE	de Falla
INVITATION TO THE WALTZ	Weber-Berlioz
ON THE TRAIL from the "Grand Canyon" Suite	Grofé
ENTRANCE OF THE GUESTS INTO THE WARTBURG, from "Tannhäuser"	Wagner

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30. **Ackerman Dry Royal** (Sparkling Saumur)—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
40. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From the Touraine country, once the playground of French kings—and the scene of the recent wine-tasting excursion of the Duke of Windsor and Mrs. Warfield-Simpson, who lunched on chicken, lobster à la Bretagne and old Vouvray at an inn in Semblancay.
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90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction in London, world famous Champagne market.

CLARETS

1. **Bordeaux Superieur Rouge De Luze**—a ruby-red Claret of delicate, fresh flavor.
3. **St. Julien 1929 De Luze**—from the celebrated St. Julien region—good body and color.

RHINE WINES

Rhine Wine and Seltzer—a favorite at Pops.

7. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.

MOSELLE WINES

35. **Zeltinger 1935** (Langenbach)—light, dry.
37. **Sommerauer Schlossberg 1928**—light, dry.
39. **Erdener Treppchen 1934**—crisp, vigorous flavor.



See opposite page for prices.
Order by number.

SHERRIES and PORTS

Pops No.

45. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
47. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
65. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.

BORDEAUX WHITE WINES

23. **Graves Superieur 1929 De Luze**—clean, dry, fresh, pale straw color. A favorite.
25. **Barsac Sauternes 1929 De Luze**—a golden, sweet wine. A medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

51. **Bourgogne Blanc Montagny** (Louis Latour)—a dry, delicate, almost nutty, white Burgundy.
53. **Chablis** (Louis Latour)—the pale gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.

BURGUNDY RED WINES

61. **Fleurie 1929** (Louis Latour)—a fruity red Beaujolais of a great year.

ITALIAN WINES

27. **Petrurbani Orvieto**—white, dry—in quaint, straw-covered Italian bottles.
29. **Martini & Rossi Chianti 1929**—renowned Tuscan wine from the House of Melini. A deep ruby red wine.

ALSATIAN WINES

33. **Gewurztraminer 1935**—from Alsace comes this fresh, flowery wine, pale, delicate and dry.

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20. Pol Roget 1926	6.75	3.50	70. G. H. Mumm's Extra Dry	6.00	3.50
30. Ackerman Dry Royal	3.50	2.00	80. Great Western Domestic	2.75	1.25
40. Vouvray Monopole 1928	3.50	2.00	90. CHAMPAGNE COCKTAIL for two	1.50	
50. Veuve Clicquot Yellow Label	6.00	3.50	(Bollinger Extra Dry)		

CLARETS

1. Bordeaux Superieur Rouge De Luze.	1.50	1.00	35. Zeltinger 1935 (Langenbach)	1.75	1.00
3. St. Julien 1929 De Luze	1.75	1.25	37. Sommerauer Schlossberg 1928	2.00	
5. Bordeaux Rouge (Eschenauer)	1.50	1.00	39. Erdener Treppchen 1934	2.50	

RHINE WINES

7. Niersteiner (Langenbach).	1.75	1.00	41. Maduro (Williams & Humbert)	1.75	.25
9. Rudesheimer 1934	2.00	1.25	43. Dry Sack (Williams & Humbert)	3.50	.40
11. Liebfraumilch 1934	2.25	1.25	45. Generoso (medium sweet) (Duff Gordon)	2.00	.25
15. Niersteiner (Guntrum)	2.00	1.25	47. Amontillado (pale and dry)	2.75	.30

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00	49. Oloroso (rich and sweet)	3.25	.35
19. Sauternes 1929	2.25	1.50	65. Ruddy Port	1.75	.25
21. Haut Sauternes 1929	2.00	1.25	67. Delicate Old White Port	3.25	.35
23. Graves Superieur 1929 De Luze	1.75	1.00			
25. Barsac 1929 De Luze	2.25	1.25			

ITALIAN

27. Petrurbani Orvieto	2.00	1.25	51. Bourgogne Blanc Montagny		
29. Martini & Rossi Chianti 1929	1.25	.75	(Louis Latour)	1.25	.75
31. Brolio Chianti Red	1.25	.75	53. Chablis (Louis Latour)	1.75	1.00

ALSATIAN

33. Gewurztraminer 1935	2.00	1.25	55. Meursault 1926 (Chanson Père et Fils)	2.50	1.25
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FRIDAY, JUNE 25, 1937

Programme 50

PROGRAMME

ON THE MALL, March	Goldman
CARNIVAL, Overture	Dvořák
NOCTURNE IN C MINOR	Chopin
(Arranged for Orchestra by W. R. SPALDING)	
CARMEN, Fantasia	Bizet

THE MASTERSINGERS OF NUREMBERG, Introduction to Act III	Wagner
BOLERO	Ravel
DANCE OF DEATH, Paraphrase on the Dies Irae, for Piano and Orchestra	Liszt
Soloist: ALBION METCALF	

ESTUDIANTINA, Waltzes	Waldteufel
PRELUDE IN C-SHARP MINOR	Rachmaninoff
CZARDAS	Delibes

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August 1937

Series A 5th, Thursday Evening
7th, Saturday Evening
8th, Sunday Afternoon

Series B 12th, Thursday Evening
14th, Saturday Evening
15th, Sunday Afternoon

(Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.)

Application blanks may be obtained at the box office, Symphony Hall.

THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

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SATURDAY, JUNE 26, 1937

Programme 51

PROGRAMME

MARCH, "Schechenyi Indulo"	Fahrbach
BALLET SUITE, "Coppélia"	Delibes
Music of the Automatons—Waltz	
MARCH OF THE LITTLE LEAD SOLDIERS	Pierné
TWO STYRIAN PEASANT DANCES	Schönherr
Steirischer—Veitscher Ochsengalopp (Ox Galop)	
<hr/>	
ITALIAN CAPRICE	Tchaikovsky
LARGO from "Xerxes"	Handel
FIVE MINIATURES	White
By the Lake—Caravan Song—Waltz for Teenie's Doll—Hippo Dance— Mosquito Dance	
<hr/>	
MAYTIME, Selection	Romberg
NIGHT AND DAY	Porter
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MONDAY, JUNE 28, 1937

Programme 52

REQUEST NIGHT

PROGRAMME
(Repeated)

INTRODUCTION TO ACT III, "Lohengrin"	Wagner
FINLANDIA, Symphonic Poem	Sibelius
VALSE TRISTE	Sibelius
FINALE Fourth Symphony	Tchaikovsky
BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
LARGO from "Xerxes"	Handel
BOLERO	Ravel
RHAPSODY IN BLUE	Gershwin
Soloist: JESÚS MARÍA SANROMÁ	
JEALOUSY, Gypsy Tango	Gade
PRAYER OF THANKSGIVING (Old Dutch Hymn)	Valerius-Kremser

STEINWAY PIANO

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In September, 1936, "The Boston Symphony Orchestra," by Gerome Brush, was placed on sale. Of an edition of five thousand, only five hundred books now remain. Copies are obtainable at the box office, and in the first balcony foyer.

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CariocaYoumans

ContinentalConrad

Cavalleria Rusticana—Intermezzo

Mascagni

Caucasian Sketches Ippolitov-Ivanoff

In the Village

Procession of the Sardar

Citronen WaltzJohann Strauss

Dance of the HoursPonchielli

DivertissementIbert

Drink to Me Only with Thine eyes

Arranged by Poehon

Entrance of the Little Fauns

Pienné

Hungarian Dance No. 5Brahms

Hungarian Dance No. 6Brahms

In a Persian MarketKetelbey

Jewels of the Madonna—Dance

of the Camorristi..Wolf-Ferrari

Largo (from Xerxes)Handel

Meditation (from Thais) Massenet

Marche MilitaireSchubert

Marche SlaveTschaikowsky

March of the Little Lead Soldiers

Pienné

Malaguena (from Andalusian

Suite)Lecuona

Midsummer Night's Dream—

Overture.....Mendelssohn

Midsummer Night's Dream—

Wedding March....Mendelssohn

Mosquito DanceWhite

Natoma—Dagger Dance....Herbert

Polonaise Militaire in A Major

Chopin

Piano Concerto No. 2 in D

MinorMacDowell

Soloist, J. M. Sanromá

Poet and Peasant Overture

Von Suppé

Pomp and Circumstance—March

Elgar

Prayer of Thanksgiving ... Valerius

Prelude in C-sharp Minor

Rachmaninoff

Prelude in G Minor ..Rachmaninoff

Rhapsody in Blue.....Gershwin

Soloist, J. M. Sanromá

Strike Up the Band.....Gershwin

The Sleeping Beauty Ballet—

WaltzTschaikowsky

Scherzo (from String Octet)

Mendelssohn

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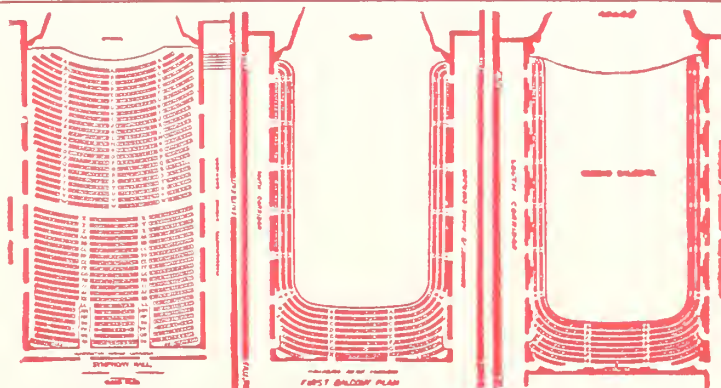
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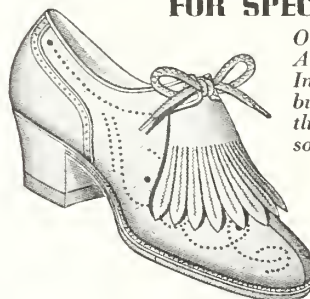
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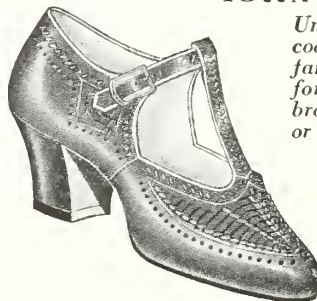
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Programme 48

WEDNESDAY, JUNE 23, 1937

Number 23

ITALIAN NIGHT

MARCIA REALE ITALIANA	Gabetti
OVERTURE to "The Barber of Seville"	Rossini
MINUET (String Orchestra)	Boccherini
FANTASIA, "La Tosea"	Puccini

MOTO PERPETUO	Paganini
(The solo part by the combined first violins)	

ITALIA Rhapsody	Casella
MAD SCENE from "Lucia di Lammermoor"	Donizetti

Soloist: CLOTILDE ZAPPALA

DANCE OF THE CAMORRISTS from "The Jewels of the Madonna"	Wolf-Ferrari
WALTZ, "Il Bacio"	Arditi
TRIUMPHAL MARCH from "Aïda"	Verdi

Auspices of the Italian Chamber of Commerce

SOLOIST, JESÚS MARÍA SANROMÁ	Thursday, June 24
REQUEST PROGRAMME (Repeated)	Monday, June 28
OLD TIMERS' NIGHT (Repeated)	Friday, July 2
CLOSING NIGHT	Saturday, July 3

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Programme 49

THURSDAY, JUNE 24, 1937

Number 23

PROGRAMME

MARCHE SOLENNELLE	Tchaikovsky
OVERTURE to "Russian and Ludmilla"	Glinka
ROSES FROM THE SOUTH, Waltzes	Strauss
VARIATIONS ON A NURSERY AIR, for Orchestra with Piano Obbligato	Dohnanyi
Soloist: JESÚS MARÍA SANROMÁ	
LA SOURCE, Ballet Suite	Delibes
Scarf Dance—Love Scene—Variation—Circassian Dance	
RITUAL FIRE DANCE	de Falla
INVITATION TO THE WALTZ	Weber-Berlioz
ON THE TRAIL from the "Grand Canyon" Suite	Grofé
ENTRANCE OF THE GUESTS INTO THE WARTBURG, from "Tannhäuser"	Wagner

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REQUEST PROGRAMME (Repeated)	Monday, June 28
OLD TIMERS' NIGHT (Repeated)	Friday, July 2
CLOSING NIGHT	Saturday, July 3



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Material concerning the Orchestra is on view in the Huntington Avenue Foyer.

Programme 50

FRIDAY, JUNE 25, 1937

PROGRAMME

ON THE MALL, March Goldman
CARNIVAL, Overture Dvořák
NOCTURNE IN C MINOR Chopin
(Arranged for Orchestra by W. R. SPALDING)

CARMEN, Fantasia Bizet

THE MASTERSINGERS OF NUREMBERG, Introduction to
Act III Wagner
BOLERO Ravel

DANCE OF DEATH, Paraphrase on the Dies Irae, for Piano
and Orchestra Liszt

Soloist: ALBION METCALF

ESTUDIANTINA, Waltzes Waldteufel
PRELUDE IN C SHARP MINOR Rachmaninoff
CZARDAS Delibes

STEINWAY PIANO

Programme 51

SATURDAY, JUNE 26, 1937

PROGRAMME

MARCH, "Schechenyi Indulo" Fahrbach
BALLET SUITE, "Coppélia" Delibes

Music of the Automatons—Waltz

MARCH OF THE LITTLE LEAD SOLDIERS Pierné

TWO STYRIAN PEASANT DANCES Schönherr

Steirischer—Veitscher Ochsen Galopp (Ox Galop)

ITALIAN CAPRICE Tchaikovsky

LARGO from "Xerxes" Handel

FIVE MINIATURES White

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35. **Zeltinger 1935** (Langenbach)—light, dry.
37. **Sommerauer Schlossberg 1928**—light, dry.
39. **Erdener Treppchen 1934**—crisp, vigorous flavor.



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page for prices.
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47. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
65. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.

BORDEAUX WHITE WINES

23. **Graves Superieur 1929 De Luze**—clean, dry, fresh, pale straw color. A favorite.
25. **Barsac Sauternes 1929 De Luze**—a golden, sweet wine. A medium sweet member of the Sauternes family.

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51. **Bourgogne Blanc Montagny** (Louis Latour)—a dry, delicate, almost nutty, white Burgundy.
53. **Chablis** (Louis Latour)—the pale gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.

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3. St. Julien 1929 De Luze	1.75	1.25
5. Bordeaux Rouge (Eschenauer)	1.50	1.00

RHINE WINES

7. Niersteiner (Langenbach)	1.75	1.00
9. Rudesheimer 1934	2.00	1.25
11. Liebfraumilch 1934	2.25	1.25
15. Niersteiner (Guntrum)	2.00	1.25

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929	2.25	1.50
21. Haut Sauternes 1929	2.00	1.25
23. Graves Superieur 1929 De Luze	1.75	1.00
25. Barsac 1929 De Luze	2.25	1.25

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27. Petrurbani Orvieto	2.00	1.25
29. Martini & Rossi Chianti 1929	1.25	.75
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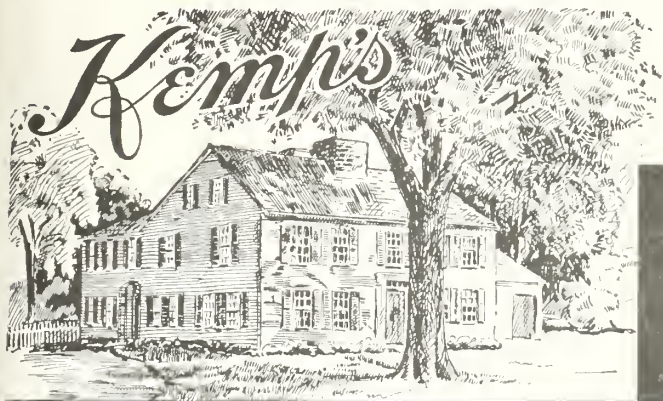
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MONDAY, JUNE 28, 1937

Programme 52

REQUEST PROGRAMME

(Repeated)

INTRODUCTION TO ACT III, "Lohengrin".	Wagner
FINLANDIA, Symphonic Poem	Sibelius
VALSE TRISTE	Sibelius
FINALE, Fourth Symphony	Tchaikovsky

BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
LARGO from "Xerxes"	Handel
BOLERO	Ravel

RHAPSODY IN BLUE	Gershwin
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Soloist: JESÚS MARÍA SANROMÁ

JEALOUSY, Gypsy Tango	Gade
PRAYER OF THANKSGIVING (Old Dutch Hymn)	Valerius-Kremser

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THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

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TUESDAY, JUNE 29, 1937

Programme 53

PROGRAMME

CORONATION MARCH from "The Prophet" Meyerbeer
OVERTURE to "Mignon" Thomas
CRADLE SONG Brahms
(Arranged by GEORGE H. L. SMITH)
FANTASIA, "Carmen" Bizet

KAMMENOI OSTROV ("Rêve Angelique") Rubinstein
AVE MARIA Bach-Gounod
SUITE, "Peer Gynt" Grieg
Morning Mood — Anitra's Dance — In the Hall of the Troll King

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WEDNESDAY, JUNE 30, 1937

Programme 54

PROGRAMME

ENTRANCE OF THE GLADIATORS	Fucik
OVERTURE to "Poet and Peasant"	Suppé
LARGO from "Xerxes"	Handel
SOVIET IRON WORKS	Mossolov

THE RIDE OF THE VALKYRIES	Wagner
DEEP RIVER	Arranged by A. Jachia
TALES FROM THE VIENNA WOODS, Waltzes	Strauss

BALLET from "Faust"	Gounod
Waltz — Dance of Phryné — Bacchanale	
ON THE TRAIL, from the "Grand Canyon" Suite	Grofé
STRIKE UP THE BAND	Gershwin

POPOVERS

OVERTURE TO "THE BARBER OF SEVILLE"

There is a legend that Rossini worked on the composition of this opera while in bed, and that when a breeze whisked the overture out the window, he was too lazy to rise and retrieve it. Whatever the truth of the matter, Rossini borrowed an overture for "The Barber" from among his previous operas. This is attested by the earlier editions of the music used by the Pops orchestra. Their title-pages read: "Overture to 'Elisabeth, Queen of England.'" In turn, the "Elisabeth" overture had been borrowed from "Aureliano in Palmira."

MINUET (BOCCHERINI). Although Haydn often is mentioned to the exclusion of others for influencing the progress of music in the late eighteenth century, Luigi Boccherini exerted no little influence on the chamber music of his day by his originality, coupled with melodiousness and able treatment. The minuet is from a string quintet, of which he wrote a dozen in 1801 and 1802, dedicated to Lucien Bonaparte.

FANTASIA, "LA TOSCA." Here we have impressive support for the recently-expressed opinion of a critic that not even Wagner surpasses Puccini in the expression of sheer pathos.

"ITALIA," RHAPSODY. Casella makes use here of folk melodies from Naples and Sicily, and also quotes some popular composed ballads.

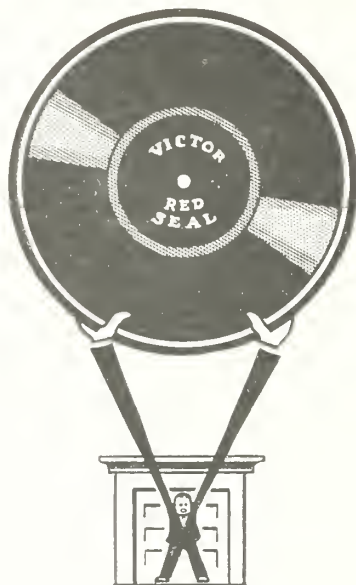
In the finale, Casella quotes from three ballads: Benza's "Funiculi-Funiculà," Mario Costa's "Lariula," and Tosti's "Amarechiare," the latter of Neapolitan inspiration.

DANCE OF THE CAMORRISTS, FROM "THE JEWELS OF THE MADONNA." Rafaele, leader of the Camorristi, leads them in a wild revel, to which this dance belongs.

TRIUMPHAL MARCH FROM "AIDA." Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

INVITATION TO THE WALTZ. Orchestrated by Berlioz from a piano solo of Weber. The plot, as told by Weber himself: First appearance of the dancers. The lady's evasive reply. His pressing invitation. Her consent. He begins conversation. Her reply. He speaks with greater warmth. The sympathetic agreement. He addresses her with regard to the dance. Her answer. They take their places. Waiting for the commencement of the dance. The conclusion of the dance, his thanks, her reply, and their retirement.

EXTRA



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Mascagni
Caucasian Sketches Ippolitov-Ivanoff
In the Village
Procession of the Sardar
Citronen WaltzJohann Strauss
Dance of the HoursPonchielli
DivertissementIbert
Drink to Me Only with Thine eyes
Arranged by Pochon
Entrance of the Little Fauns
Pierné
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
In a Persian MarketKetilbey
Jewels of the Madonna—Dance
of the Camorristi..Wolf-Ferrari
Largo (from Xerxes)Handel
Meditation (from Thaïs) Massenet
Marche MilitaireSchubert
Marche SlaveTschaiakowsky
March of the Little Lead Soldiers
Pierné
Malaguena (from Andalusian
Suite)Lecuona
Midsummer Night's Dream—
Overture.....Mendelssohn
Midsummer Night's Dream—
Wedding March....Mendelssohn
Mosquito DanceWhite
Natoma—Dagger Dance....Herbert
Polonaise Militaire in A Major
Chopin
Piano Concerto No. 2 in D
MinorMacDowell
Soloist, J. M. Sanromá
Poet and Peasant Overture
Von Suppé
Pomp and Circumstance—March
Elgar
Prayer of Thanksgiving ...Valerius
Prelude in C-sharp Minor
Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Rhapsody in Blue.....Gershwin
Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
The Sleeping Beauty Ballet—
WaltzTschaiakowsky
Scherzo (from String Octet)
Mendelssohn
Song of India (from Sadko)
Rimsky-Korsakoff
Thunder and Lightning—Polka
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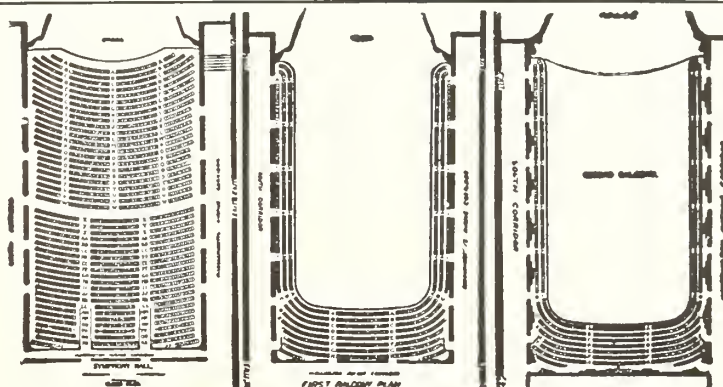
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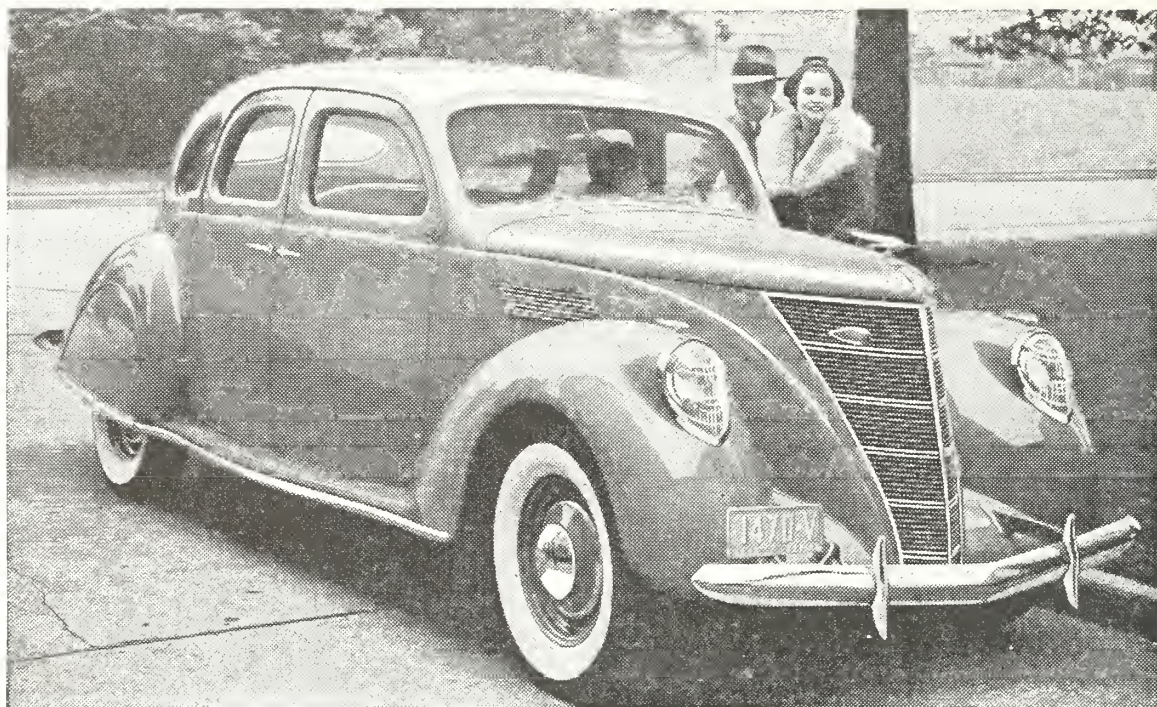
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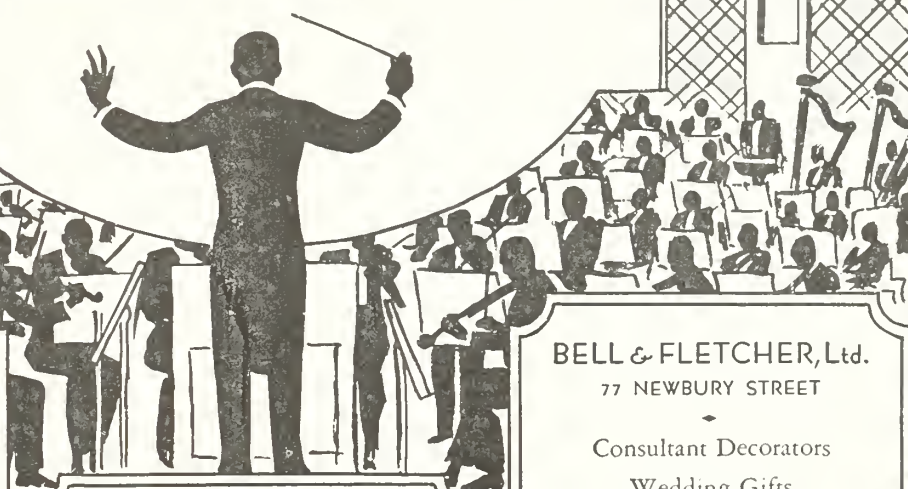
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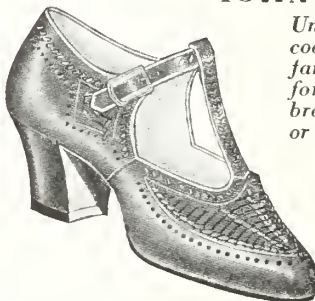
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Programme 50

FRIDAY, JUNE 25, 1937

Number 24

PROGRAMME

ON THE MALL, March	Goldman
CARNIVAL, Overture	Dvořák
NOCTURNE IN C MINOR	Chopin
(Arranged for Orchestra by W. R. SPALDING)	
CARMEN, Fantasia	Bizet
THE MASTERSINGERS OF NUREMBERG, Introduction to Act III	
BOLERO	Wagner
DANCE OF DEATH, Paraphrase on the Dies Irae, for Piano and Orchestra	Ravel
	Liszt

Soloist: ALBION METCALF

ESTUDIANTINA, Waltzes	Waldteufel
PRELUDE IN C-SHARP MINOR	Rachmaninoff
CZARDAS	Delibes

STEINWAY PIANO

REQUEST PROGRAMME (Repeated)	Monday, June 28
OLD TIMERS' NIGHT (Repeated)	Friday, July 2
CLOSING NIGHT	Saturday, July 3

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Programme 51

SATURDAY, JUNE 26, 1937

Number 24

PROGRAMME

MARCH, “Schechenyi Indulo”	Fahrbach
BALLET SUITE, “Coppélia”	Delibes
Music of the Automaton—Waltz	
MARCH OF THE LITTLE LEAD SOLDIERS	Pierné
TWO STYRIAN PEASANT DANCES	Schönherr
Steirischer—Veitscher Ochs engalopp (Ox Galop)	
ITALIAN CAPRICE	Tchaikovsky
LARGO from “Xerxes”	Handel
FIVE MINIATURES	Paul White
By the Lake—Caravan Song—Waltz for Teenie’s Doll—Hippo Dance— Mosquito Dance	
MAYTIME, Selection	Romberg
NIGHT AND DAY	Porter
SAILORS’ DANCE, from “Red Poppy”	Glère

The fifth reunion of the College of Liberal Arts, Boston University, and the “Bachelors and Maidens” have taken groups of seats

REQUEST PROGRAMME (Repeated)	Monday, June 28
OLD TIMERS’ NIGHT (Repeated)	Friday, July 2
CLOSING NIGHT	Saturday, July 3



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Applications are now being received for each of the four series. Subscriptions range from \$6 to \$100, payment for which is not due until next Autumn.

Material concerning the Orchestra is on view in the Huntington Avenue Foyer.

Programme 52

MONDAY, JUNE 28, 1937

REQUEST PROGRAMME
(Repeated)

INTRODUCTION TO ACT III, "Lohengrin" Wagner
FINLANDIA, Symphonic Poem Sibelius
VALSE TRISTE Sibelius
FINALE, Fourth Symphony Tchaikovsky

BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss
LARGO from "Xerxes" Handel
BOLERO Ravel

RHAPSODY IN BLUE Gershwin

Soloist: JESÚS MARÍA SANROMÁ

JEALOUSY, Gypsy Tango Gade

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STEINWAY PIANO

Programme 53

TUESDAY, JUNE 29, 1937

PROGRAMME

CORONATION MARCH from "The Prophet" Meyerbeer
OVERTURE to "Mignon" Thomas
CRADLE SONG Brahms

(Arranged by GEORGE H. L. SMITH)

FANTASIA, "Carmen" Bizet

KAMMENOI OSTROV ("Rêve Angelique") Rubinstein

AVE MARIA Bach-Gounod

SUITE, "Peer Gynt" Grieg

Morning Mood Anitra's Dance — In the Hall of the Troll King

WINE, WOMAN AND SONG, Waltzes Strauss

SONG OF THE VOLGA BARGEMEN (Arranged by A. Jacchia)

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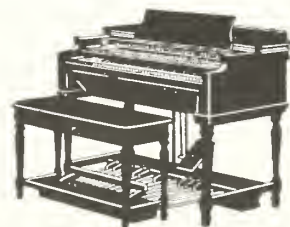
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CHAMPAGNES and SPARKLING WINES

Pops No.

10. **Bollinger Brut 1928**—Champagne—the proverbial wine of gaiety since its discoverer, Dom Perignon, tasted and cried, "I'm drinking stars." The 1928 vintage may have been equalled in remarkable years but has never been surpassed.
20. **Pol Roger 1926**—this vintage year produced a small yield of exceedingly good wines.
30. **Ackerman Dry Royal** (Sparkling Saumur)—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
40. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From the Touraine country, once the playground of French kings—and the scene of the recent wine-tasting excursion of the Duke of Windsor and Mrs. Warfield-Simpson, who lunched on chicken, lobster a la Bretagne and old Vouvray at an inn in Semblancay.
50. **Veuve Clicquot Yellow Label Champagne.**
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction in London, world famous Champagne market.

CLARETS

1. **Bordeaux Superieur Rouge De Luze**—a ruby-red Claret of delicate, fresh flavor.
3. **St. Julien 1929 De Luze**—from the celebrated St. Julien region—good body and color.

RHINE WINES

Rhine Wine and Seltzer—a favorite at Pops.

7. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.

MOSELLE WINES

35. **Zeltinger 1935** (Langenbach)—light, dry.
37. **Sommerauer Schlossberg 1928**—light, dry.
39. **Erdener Treppchen 1934**—crisp, vigorous flavor.



See opposite
page for prices.
Order by number.

SHERRIES and PORTS

Pops No.

45. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
47. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
65. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.

BORDEAUX WHITE WINES

23. **Graves Superieur 1929 De Luze**—clean, dry, fresh, pale straw color. A favorite.
25. **Barsac Sauternes 1929 De Luze**—a golden, sweet wine. A medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

51. **Bourgogne Blanc Montagny** (Louis Latour)—a dry, delicate, almost nutty, white Burgundy.
53. **Chablis** (Louis Latour)—the pale gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.

BURGUNDY RED WINES

61. **Fleurie 1929** (Louis Latour)—a fruity red Beaujolais of a great year.

ITALIAN WINES

27. **Petrurbani Orvieto**—white, dry—in quaint, straw-covered Italian bottles.
29. **Martini & Rossi Chianti 1929**—renowned Tuscan wine from the House of Melini. A deep ruby red wine.

ALSATIAN WINES

33. **Gewurztraminer 1935**—from Alsace comes this fresh, flowery wine, pale, delicate and dry.

DOMESTIC WINES

- 2, 4, 6, 8, 12, 14. **Gold Coast**—wines of selected quality.

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The Ale That's Aged Again at the Pops

POPS WINE LIST

Please order wine by number and indicate whether you wish "Bot." or "½ Bot."

CHAMPAGNES AND SPARKLING WINES

	Bot.	½ Bot.		Bot.	½ Bot.
10. Bollinger Brut 1928	6.00	3.50	60. Chanson Sparkling Burgundy 1926	3.50	2.00
20. Pol Roget 1926	6.75	3.50	70. G. H. Mumm's Extra Dry	6.00	3.50
30. Ackerman Dry Royal	3.50	2.00	80. Great Western Domestic	2.75	1.25
40. Vouvray Monopole 1928	3.50	2.00	90. CHAMPAGNE COCKTAIL for two	1.50	
50. Veuve Clicquot Yellow Label	6.00	3.50	(Bollinger Extra Dry)		

CLARETS

1. Bordeaux Superieur Rouge De Luze	1.50	1.00
3. St. Julien 1929 De Luze	1.75	1.25
5. Bordeaux Rouge (Eschenauer)	1.50	1.00

RHINE WINES

7. Niersteiner (Langenbach)	1.75	1.00
9. Rudesheimer 1934 "	2.00	1.25
11. Liebfraumilch 1934 "	2.25	1.25
15. Niersteiner (Guntrum)	2.00	1.25

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 "	2.25	1.50
21. Haut Sauternes 1929 "	2.00	1.25
23. Graves Superieur 1929 De Luze	1.75	1.00
25. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Petrurbani Orvieto	2.00	1.25
29. Martini & Rossi Chianti 1929	1.25	.75
31. Brolio Chianti Red	1.25	.75

ALSATIAN

33. Gewurztraminer 1935	2.00	1.25
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CALIFORNIA WINES (S. S. PIERCE Co.)

2. Gold Coast Sauternes	1.00	.60	8. Gold Coast Port	1.00	.60
4. Gold Coast Red Burgundy	1.00	.60	12. Gold Coast Muscatel	1.00	.60
6. Gold Coast Sherry	1.00	.60	14. Gold Coast Tokay	1.00	

BEER AND ALE

Pickwick Ale . . . . .	.20
Croft Ale . . . . .	.20
Ballantine's Ale . . . . .	.20
Pilgrim Ale . . . . .	.25
Hanley's Ale Purple Label . . . . .	.20
Bass Ale Imported . . . . .	.50
Harvard Export Beer . . . . .	.20
Jacob Ruppert Beer . . . . .	.20
Guinness Stout . . . . .	.50
Boylston Lager . . . . .	.20
Frank Jones Ale . . . . .	.20

FRESH FRUIT DRINKS

Lemonade . . . . .	.20
Soda Lemonade . . . . .	.25
Claret Lemonade . . . . .	.30
Epicure Grape Juice . . . . .	.15
POP PUNCH (non-alcoholic) . . . . .	.25
CLARET OR SAUTERNE PUNCH . . . . .	.35

MINERAL WATERS

Poland Spring Water 7 oz. . . . .	.15
Poland Club Soda 6 oz. . . . .	.10

GINGER ALE, ETC.

Poland Spring Golden or Pale Dry 7 oz. . . . .	.15
Poland Spring Pale Dry 12 oz. . . . .	.25

POP PUNCH served in pitchers \$1.00
Fresh Fruit Lemonade, in pitchers \$1.00

CLARET or SAUTERNE PUNCH served in pitchers \$1.25

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Swiss Cheese20
Nut, Raisin and Fig25
Ham20
Whole Wheat and Cream Cheese20
Swiss Cheese sliced, per plate . . . . .	.20

CHEESE AND CRACKERS

Camembert Roquefort

CAKES AND APPETIZERS

Pretzels . . . . .	.10
Cheese Wafers . . . . .	.10
Brownies . . . . .	.10
Spice Cake . . . . .	.15
Macaroons . . . . .	.15
Fudge Cake . . . . .	.10
Vienna Tea Cakes . . . . .	.15

ICE CREAM

Vanilla . . . . .	.20
Cherry Sundae . . . . .	.20
Chocolate . . . . .	.20
Coffee20
Strawberry20
Pineapple Sundae20
Brandied Nesselrode Sundae25

POPS

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"DeLuxe" Chocolates, 1 lb.10
Choc. Cov. Fruits and Nuts, 1 lb.10
"Signature" Chocolates, 1 lb.10
Choc. Cov. "Thin Mints," box . . . . .	.09
Choc. Cov. "Thin Wintergreens," box . . . . .	.09
Almond Butter Crunch, box . . . . .	.09
Chocolate Covered Almonds, box . . . . .	.10
Pecan Slice, box . . . . .	.09
"Old Fashioned" Sugar Wafers:	
Peppermint-box . . . . .	.05
Wintergreen-box . . . . .	.05
Old Fashioned "Bitter Sweets" . . . . .	.09

COFFEE AND TEA

Silex Coffee

Hot Coffee, Individual Pots09
Hot Tea, Individual Pots09
Iced Coffee or Tea09

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Cordially
E. F. Kemp

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Gshews— $\frac{1}{2}$ lb. tin40
Pinuts— $\frac{1}{2}$ lb. tin30
Sorted— $\frac{1}{4}$ lb. box25
Gshews— $\frac{1}{4}$ lb. box25
Almonds— $\frac{1}{4}$ lb. box35
Beans— $\frac{1}{4}$ lb. box35
Pinuts— $\frac{1}{4}$ lb. box15

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*Overland Panetellas10
*Overland Perfectos	15c. 2 for .25
*Armas del Casa Bankers	15c. 2 for .25
*El Blason Belvedere . . . . .	.25
*Lunch Perfeccionados25
*Artagas Belvedere25
*Belinda Belvedere25
*Omeo & Juliet Perfectos30

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‡La Corona Perfectos3 for .50
‡La Corona Demi Tasse10
‡La Carolina Perfectos3 for .50
‡Bock Panatelas . . . . .	.10
‡La Corona Jewels . . . . .	.2 for .25

‡Clear Havana

CIGARETTES

Juleps "Mint Cooled" . . . . .	.15
Virginia Blends, S. S. Pierce . . . . .	.20
Melachrino, Cork Tip . . . . .	.20
Philip Morris, Cork Tip . . . . .	.25
Egyptian Dieties, Plain or Cork Tip . . . . .	.25
Benson & Hedges, Virginia Rounds . . . . .	.20
Marlboro . . . . .	.20
Old Gold, Camels . . . . .	.15
Chesterfields or Lucky Strikes15
Philip Morris, English Blend15
Spuds15
Pall Malls15



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IN THE ANNEX

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WEDNESDAY, JUNE 30, 1937

Programme 54

PROGRAMME

ENTRANCE OF THE GLADIATORS	Fucik
OVERTURE to "Poet and Peasant"	Suppé
LARGO from "Xerxes"	Handel
SOVIET IRON WORKS	Mossolov

THE RIDE OF THE VALKYRIES	Wagner
DEEP RIVER	Arranged by A. Jacehia
TALES FROM THE VIENNA WOODS, Waltzes	Strauss

BALLET from "Faust"	Gounod
Waltz — Dance of Phryné — Bacchanale	
ON THE TRAIL, from the "Grand Canyon" Suite	Grofé
STRIKE UP THE BAND	Gershwin

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FOURTH ANNUAL BERKSHIRE *Symphonic Festival by the*
Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

AT TANGLEWOOD, IN THE BERKSHIRE HILLS OF MASSACHUSETTS

NATURE WEDDED TO MUSIC

NATURE is being wedded to music in an unusually fitting setting at Stockbridge, Mass., a lovely town in the Berkshires. The 210-acre estate known as "Tanglewood" has been given by Mrs. Gorham Brooks of Brookline, Mass., to the Boston Symphony Orchestra as a permanent home for the Berkshire Symphonic Festival, which has been a musical event in the western part of the state for the last three years.

"Tanglewood" is beautifully situated between Stockbridge and Lenox, overlooking the famous Stockbridge Bowl, containing Lake Mahkeenac. It is historically interesting, because it was on the shores of this lake that the Stockbridge tribe of Indians gathered for their campfires. It was at "Tanglewood," too, that Nathaniel Hawthorne lived while in the Berkshires, although, unfortunately, the little red cottage in which he wrote "The House of Seven Gables" and "Tanglewood Tales" was burned some years ago.

The grounds of "Tanglewood" are notable for their magnificent trees and their evergreen hedges, some of which have been allowed to grow very tall and are in splendid condition. Gardens and pools help to make the place attractive, and the Boston Symphony Orchestra has made an arrangement with the Berkshire Garden Center at Stockbridge to plan and plant the borders of a formal garden on the estate in such a way as to make them attractive at the time of the Music Festival. Indeed, the co-operation of the Berkshire Garden Center with the Symphony Orchestra is one of the interesting features of this new venture. The concerts will be given for two weeks in August. Serge Koussevitzky, the orchestra's famous leader, will return from Europe, where he has been having his vacation, in time to conduct the Festival.

Editorial from "*Horticulture*" (Published by the Massachusetts Horticultural Society)—June 15, 1937.



SIX CONCERTS—AUGUST 1937

Series A 5th, Thursday Evening
7th, Saturday Evening
8th, Sunday Afternoon

Series B 12th, Thursday Evening
14th, Saturday Evening
15th, Sunday Afternoon

(Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.)

Application blanks may be obtained at the box office, Symphony Hall.

THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

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5 Miles from Symphonic Festival Concerts

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THURSDAY, JULY 1, 1937

Programme 55

PROGRAMME

CHARLES O'CONNELL, Guest Conductor

PRELUDE in E major	Bach-Cailliet
COME SWEET DEATH	Bach-O'Connell
RHUMBA from the "Rhumba Symphony"	McDonald
THE MILL	Gillet-Cailliet
CHORALE AND FUGUE	Zemachson

ARTHUR FIEDLER, Conducting

*TWO CANADIAN MARCHES	Laurendeau
"The Land of the Maple"	
"Laurentian March"	
CAPRICE ESPAGNOLE	Rimsky-Korsakov
Alborada—Variations—Alborada—Scene and Gypsy Song—Fandango of the Asturias	
FINLANDIA, Symphonic Poem	Sibelius
SIXTH HUNGARIAN DANCE	Brahms
PRELUDE to "The Mastersingers of Nuremberg"	Wagner

*Played in honor of Dominion Day. (This portion of the programme is to be broadcast in the United States and Canada.)

Victor Red Seal Release for June

IN A PERSIAN MARKET (Ketelbey)

Boston "Pops" Orchestra • Parts 1 and 2 • Arthur Fiedler, Conductor

- One of the great favorites in recorded music since the earliest days of the art, "In a Persian Market" is one light symphonic piece that everybody knows and loves. Here is a magnificent new recording by the Boston "Pops," done by the very latest and best recording process. Arthur Fiedler, who can turn from the classics and the most exacting and difficult modern works to show tunes and jazz with equal facility, contributes a superb and colorful performance of this rare standby. Price \$1.00.

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Masterpieces of Recent and Contemporary Music	

For further information, address:

688 Boylston Street • ATLEE L. PERCY, Director • Boston, Massachusetts

FRIDAY, JULY 2, 1937

Programme 56

OLD TIMERS' NIGHT

PROGRAMME

MARCH, "Our Director"	Bigelow
OVERTURE to "Orpheus in Hades"	Offenbach
TRÄUMEREI	Schumann
*THE LOST CHORD	Sullivan

A HUNT IN THE BLACK FOREST, Descriptive Episode Voelker
 The crowing of the rooster announces the dawn—Call of hunting horns to assemble—
 They sing the champagne song and drink—The cracking of whips and harking of
 hounds are heard—The fox is sighted—The capture is made

*PRAYER OF THANKSGIVING, Old Dutch Hymn Valerius-Kremser

*SONGS OF THE OLD DAYS

"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie
 O'Grady"—"Daisy Bell"—("A Bicycle Built for Two")—"Comrades"—"Little Annie
 Rooney"—"She May Have Seen Better Days"—"The Band Played On"—"After the
 Ball"—"A Hot Time in the Old Town Tonight"

JOLLY FELLOWS, Waltzes Volstedt

SHINE ON, HARVEST MOON Bayes-Norworth

*OLD-TIME FAVORITES

"Soldiers' Farewell"—"Listen to the Mocking Bird"—"The Old Oaken Bucket"—"Old
 Black Joe"—"When You and I were Young, Maggie"—"Tramp, Tramp, Tramp"—
 "Rocked in the Cradle of the Deep"—"Sweet and Low"—"Maryland, My Maryland"—
 "When Johnny Comes Marching Home"—"Auld Lang Syne"

*Audience and Orchestra.

POPOVERS

"CARNIVAL" OVERTURE (Dvořák). The composer wrote that here he "imagines the lonely, contemplative wanderer reaching the city at nightfall, where a carnival of pleasure reigns supreme. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of the people giving vent to their feelings in their songs and dance-tunes." A melody alternately announced by flute and violins, with an accompanying figure in the English horns, suggests a pair of guests forsaking the general hurly-burly for romancing in a quiet nook.

NOCTURNE IN C MINOR. The orchestrator is Walter R. Spalding, retired head of the music division at Harvard University. Studying with John Knowles Paine, founder of that department, he was graduated with honors in music in 1887, and in 1906 became Paine's successor. Besides writing the textbook, "Tonal Counterpoint," and collaborating with Arthur Foote on "Modern Harmony," he is author of "Music, and Art and a Language."

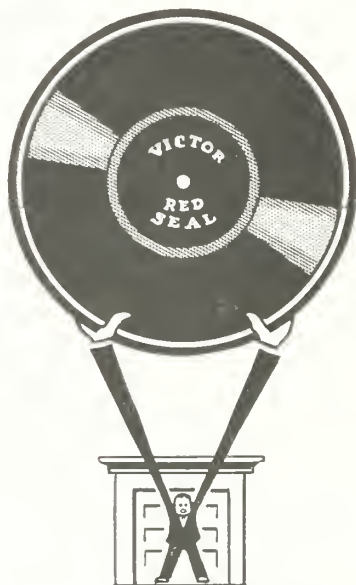
BOLERO. Have you ever tried to remember exactly how the tune of Ravel's leading theme goes? Few can whistle it correctly, according to the Pops conductor. It is one of the longest-lined melodies ever created, he says.

"ESTUDIANTINA" WALTZES. Based on Spanish student songs.

STYRIAN DANCES. From Austrian suite which has been neatly instrumented by Max Schoenherr from peasant music of various provinces of Austria. But its naïve tunes and forthright rhythms bring memories of one of those itinerant German bands gone from our streets since 1914, and wistfully regretted by many.

LARGO (Handel). "Old favorite" is a term applied advisedly to this piece. It was 199 years old in April. Familiar in a great variety of instrumental and vocal arrangements—including an adaptation as a church offertory—this originally was an aria in the opera, "Xerxes" ("Serse" in Italian). The words are sung in the character of the ancient Persian conqueror, Xerxes. He ponders that after he and his million-strong army have passed away, the huge plane tree under which he rests will continue to cast its welcome shade.

EXTRA



After the Concert Play
A Red Seal Record By The

BOSTON "POPS" ORCHESTRA ARTHUR FIEDLER, CONDUCTING

There are now 40 brilliant red seal records by this orchestra. For the complete list see next to last page of this programme. Your favorite is there. . . . The Poet and Peasant, Ibert's Divertissement, Marche Slave, Meditation from Thaïs, The Carioca, Marche Militaire, etc. Note especially the current June recording, "In A Persian Market." On sale at any of the R C A Victor dealer stores listed below.



Boston Music Co., 116 Boylston Street
Music of All Publishers
Chas. W. Homeyer Co., 498 Boylston St.
M. Steinert & Sons, 162 Boylston Street

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Caucasian Sketches Ippolitov-Ivanoff
In the Village
Procession of the Sardar
Citronen WaltzJohann Strauss
Dance of the HoursPonchielli
DivertissementIbert
Drink to Me Only with Thine eyes
Arranged by Pochon
Entrance of the Little FaunsPierné
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
In a Persian MarketKetilbey
Jewels of the Madonna—Dance
of the Camorristi..Wolf-Ferrari
Largo (from Xerxes)Handel
Meditation (from Thaïs) Massenet
Marche MilitaireSchubert
Marche SlaveTchaikowsky
March of the Little Lead Soldiers
.....Pierné
Malaguena (from Andalusian
Suite)Lecuona
Midsummer Night's Dream—
Overture.....Mendelssohn
Midsummer Night's Dream—
Wedding March....Mendelssohn
Mosquito DanceWhite
Natoma—Dagger Dance....Herbert
Polonaise Militaire in A Major
Chopin
Piano Concerto No. 2 in D
MinorMacDowell
Soloist, J. M. Sanromá
Poet and Peasant Overture
Von Suppé
Pomp and Circumstance—March
Elgar
Prayer of Thanksgiving ...Valerius
Prelude in C-sharp Minor
Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Rhapsody in Blue.....Gershwin
Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
The Sleeping Beauty Ballet—
WaltzTchaikowsky
Scherzo (from String Octet)
Mendelssohn
Song of India (from Sadko)
Rimsky-Korsakoff
Thunder and Lightning—Polka
Johann Strauss

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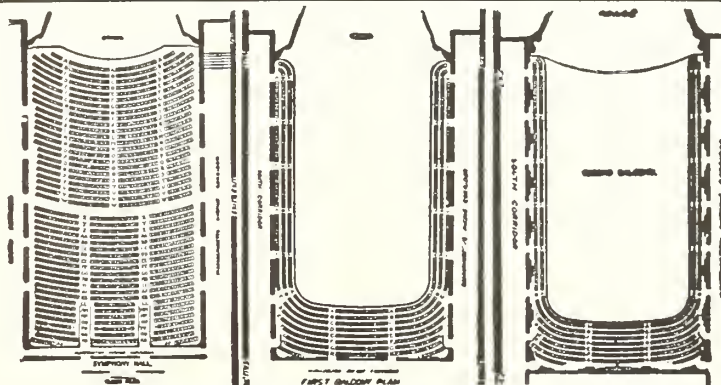
41 WESTLAND AVENUE

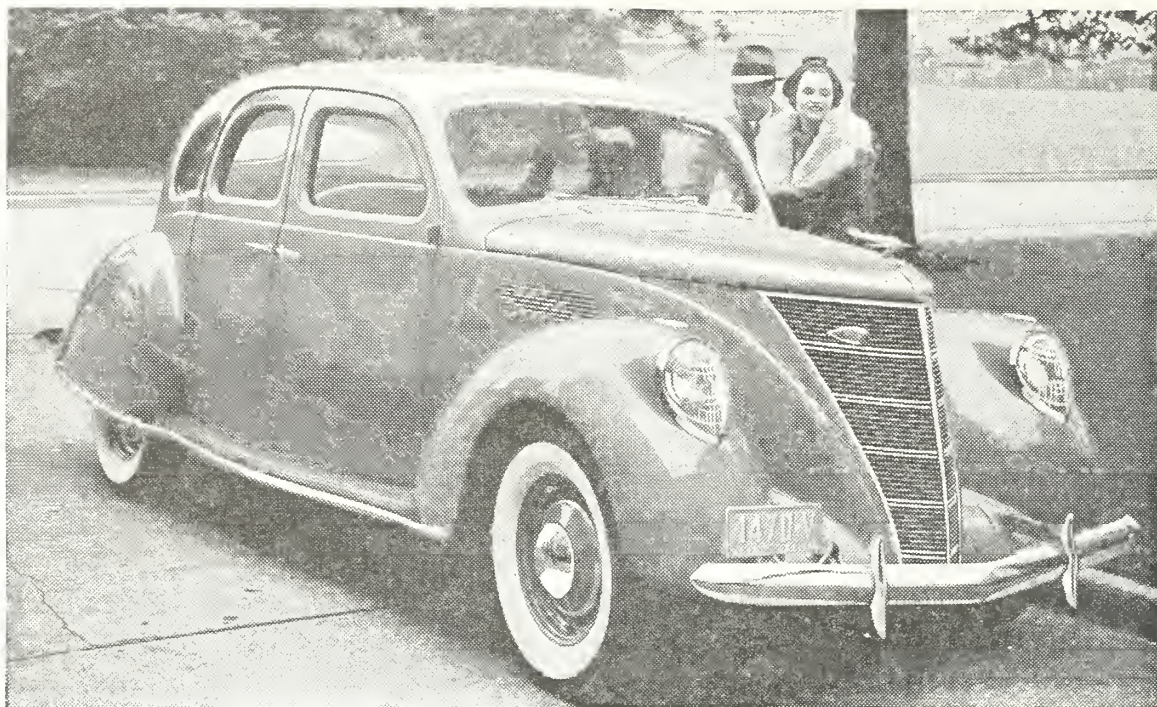
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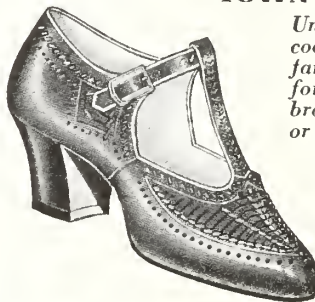
Not necessarily the exact models pictured below, but at least the three vital types should find a place in every smart wardrobe. A cool, comfortable shoe for town and country, an equally comfortable spectator or active sport shoe, and an attractive moderate to high heeled creation for dress. We've dozens of trig models to select from - in many colors and leathers, and a wide range of prices. And complimentary hosiery and handbags to give your ensemble that deft finishing touch.

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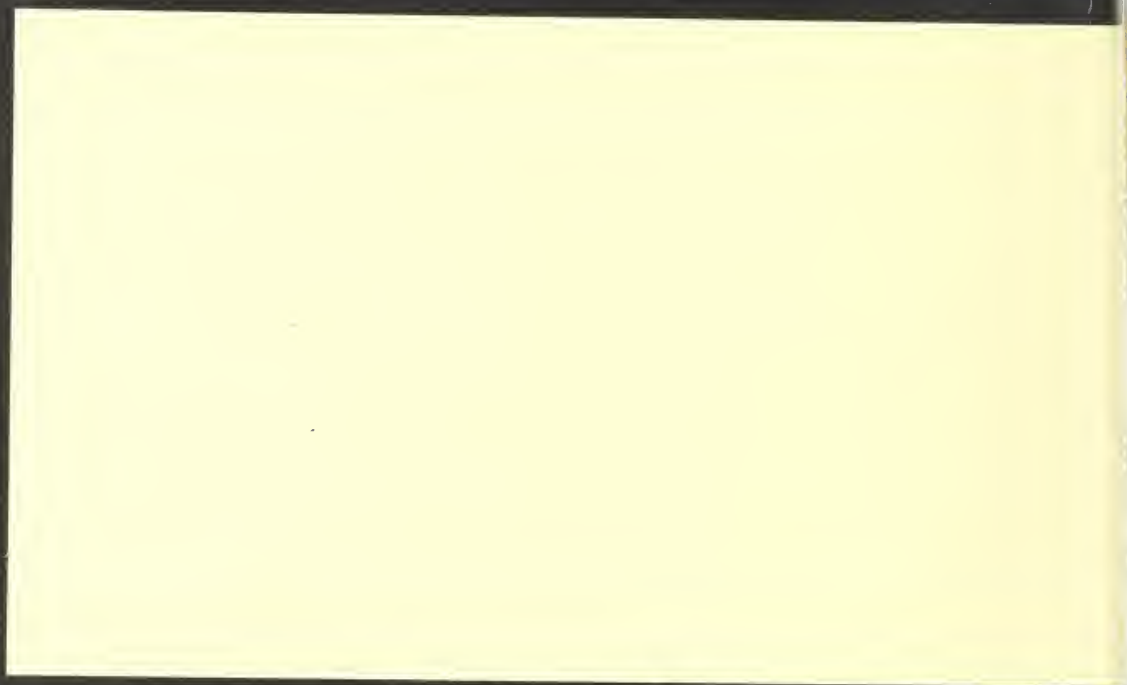
414 Boylston Street
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MONDAY, JUNE 28, 1937

TONIGHT'S CONCERT WILL BE CONDUCTED BY

PAUL CHERKASSKY

By invitation of ARTHUR FIEDLER



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Programme 52

MONDAY, JUNE 28, 1937

Number 25

REQUEST PROGRAMME

(Repeated)

INTRODUCTION TO ACT III, "Lohengrin".	Wagner
FINLANDIA, Symphonic Poem	Sibelius
VALE TRISTE	Sibelius
FINALE, Fourth Symphony	Tchaikovsky

BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
LARGO from "Xerxes"	Handel
BOLERO	Ravel

RHAPSODY IN BLUE	Gershwin
----------------------------	----------

Soloist: JESÚS MARÍA SANROMÁ

JEALOUSY, Gypsy Tango	Gade
PRAYER OF THANKSGIVING (Old Dutch Hymn)	Valerius-Kremser

STEINWAY PIANO

OLD TIMERS' NIGHT (Repeated)
CLOSING NIGHT

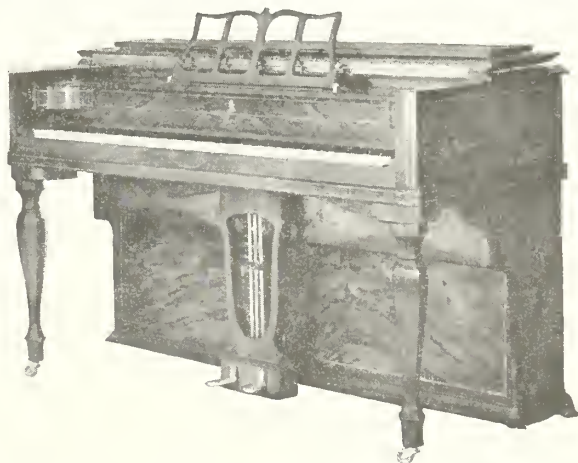
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Saturday, July 3

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ARTHUR FIEDLER Smokes Juleps

Programme 53

TUESDAY, JUNE 29, 1937

Number 25

PROGRAMME

CORONATION MARCH from "The Prophet"	Meyerbeer
OVERTURE to "Mignon"	Thomas
CRADLE SONG	Brahms
(Arranged by GEORGE H. L. SMITH)	
FANTASIA, "Carmen"	Bizet

KAMMENOI OSTROV ("Rêve Angelique")	Rubinstein
AVE MARIA	Bach-Gounod
SUITE, "Peer Gynt"	Grieg

Morning Mood—Anitra's Dance—In the Hall of the Troll King

WINE, WOMAN AND SONG, Waltzes	Strauss
SONG OF THE VOLGA BARGEMEN	(Arranged by A. Jacchia)
PROCESSION OF THE SARDAR	Ippolitov-Ivanov

OLD TIMERS' NIGHT (Repeated)	Friday, July 2
CLOSING NIGHT	Saturday, July 3



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Fifty-Seventh Season, 1937-1938

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*



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24 FRIDAY AFTERNOON CONCERTS
24 SATURDAY EVENING CONCERTS
6 MONDAY EVENING CONCERTS
6 TUESDAY AFTERNOON CONCERTS

The thoughts of the musically minded are turning already to the coming season of 1937-38. And the concert season in Boston means essentially but one thing—the performances of the Boston Symphony Orchestra, with their attendant delights. There are many things to anticipate in the Boston Symphony concerts—first of all, of course, the incomparable experience of hearing the orchestra itself—a body of 110 virtuosos, which, according to general opinion, have not their match in the world. Inseparable from this experience is the leadership of Serge Koussevitzky, the Orchestra's renowned conductor.

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AUSPICES: SOCIETY FOR THE PROMOTION OF ENGINEERING EDUCATION
PROGRAMME

ENTRANCE OF THE GLADIATORS Fucik
OVERTURE to "Poet and Peasant" Suppé
LARGO from "Xerxes" Handel
SOVIET IRON WORKS Mossolov

THE RIDE OF THE VALKYRIES Wagner
DEEP RIVER Arranged by A. Jacchia
TALES FROM THE VIENNA WOODS, Waltzes Strauss

BALLET from "Faust" Gounod
Waltz = Dance of Phryné — Bacchanale
ON THE TRAIL from the "Grand Canyon" Suite Grofé
STRIKE UP THE BAND Gershwin

Programme 55

THURSDAY, JULY 1, 1937

PROGRAMME

CHARLES O'CONNELL, Guest Conductor:—

PRELUDE in E major Bach-Cailliet
COME SWEET DEATH Bach-O'Connell
RHUMBA from the "Rhumba Symphony" McDonald
THE MILL Gillet-Cailliet
CHORALE AND FUGUE Zemachson

ARTHUR FIEDLER, Conductor:—

*TWO CANADIAN MARCHES Laurendeau
"The Land of the Maple"
"Laurentian March"
CAPRICE ESPAGNOLE Rimsky-Korsakov
Alborada—Variations—Alborada—Scene and Gypsy Song—Fandango of the Asturias
FINLANDIA, Symphonic Poem Sibelius
SIXTH HUNGARIAN DANCE Brahms
PRELUDE to "The Mastersingers of Nuremberg" Wagner

*Played in honor of Dominion Day. (This portion of the programme is to be broadcast in the United States and Canada.)

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20. **Pol Roger 1926**—this vintage year produced a small yield of exceedingly good wines.
30. **Ackerman Dry Royal** (Sparkling Saumur)—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
40. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From the Touraine country, once the playground of French kings—and the scene of the recent wine-tasting excursion of the Duke and Duchess of Windsor, who lunched on chicken, lobster à la Bretagne and old Vouvray.
50. **Veuve Clicquot Yellow Label Champagne**.
70. **G. H. Mumm's Extra Dry Champagne**.
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction in London, world famous Champagne market.

CLARETS

1. **Bordeaux Superieur Rouge De Luze**—a ruby-red Claret of delicate, fresh flavor.
3. **St. Julien 1929 De Luze**—from the celebrated St. Julien region—good body and color.

RHINE WINES

Rhine Wine and Seltzer—a favorite at Pops.

7. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Liebfraumileh 1934** (Langenbach)—medium body, pleasant, clean sweetness.

MOSELLE WINES

35. **Zeltinger 1935** (Langenbach)—light, dry.
37. **Sommerauer Schlossberg 1928**—light, dry.
39. **Erdener Treppchen 1934**—crisp, vigorous flavor.



See opposite
page for prices.

Order by number.

SHERRIES and PORTS

Pops No.

45. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
47. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
65. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.

BORDEAUX WHITE WINES

23. **Graves Superieur 1929 De Luze**—clean, dry, fresh, pale straw color. A favorite.
25. **Barsac Sauternes 1929 De Luze**—a golden, sweet wine. A medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

51. **Bourgogne Blanc Montagny** (Louis Latour)—a dry, delicate, almost nutty, white Burgundy.
53. **Chablis** (Louis Latour)—the pale gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.

BURGUNDY RED WINES

61. **Fleurie 1929** (Louis Latour)—a fruity red Beaujolais of a great year.

ITALIAN WINES

27. **Petrurbani Orvieto**—white, dry—in quaint, straw-covered Italian bottles.
29. **Martini & Rossi Chianti 1929**—renowned Tuscan wine from the House of Melini. A deep ruby red wine.

ALSATIAN WINES

33. **Gewurztraminer 1935**—from Alsace comes this fresh, flowery wine, pale, delicate and dry.

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POPS WINE LIST

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20. Pol Roget 1926	6.75	3.50	70. G. H. Mumm's Extra Dry	6.00	3.50
30. Ackerman Dry Royal	3.50	2.00	80. Great Western Domestic	2.75	1.25
40. Vouvray Monopole 1928	3.50	2.00	90. CHAMPAGNE COCKTAIL for two	1.50	
50. Veuve Clicquot Yellow Label	6.00	3.50	(Bollinger Extra Dry)		

CLARETS

1. Bordeaux Superieur Rouge De Luze	1.50	1.00
3. St. Julien 1929 De Luze	1.75	1.25
5. Bordeaux Rouge (Eschenauer)	1.50	1.00

RHINE WINES

7. Niersteiner (Langenbach)	1.75	1.00
9. Rudesheimer 1934 "	2.00	1.25
11. Liebfraumilch 1934 "	2.25	1.25
15. Niersteiner (Guntrum)	2.00	1.25

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 "	2.25	1.50
21. Haut Sauternes 1929 "	2.00	1.25
23. Graves Superieur 1929 De Luze	1.75	1.00
25. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Petrurbani Orvieto	2.00	1.25
29. Martini & Rossi Chianti 1929	1.25	.75
31. Brollo Chianti Red	1.25	.75

ALSATIAN

33. Gewurztraminer 1935	2.00	1.25
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2. Gold Coast Sauternes	1.00	.60	8. Gold Coast Port	1.00	.60
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Spice Cake15
Macaroons15
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Vienna Tea Cakes15

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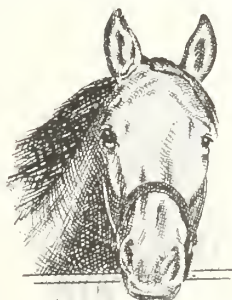
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IN THE ANNEX

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FRIDAY, JULY 2, 1937

Programme 56

OLD TIMERS' NIGHT

PROGRAMME

MARCH, "Our Director"	Bigelow
OVERTURE to "Orpheus in Hades"	Offenbach
TRÄUMEREI	Schumann
*THE LOST CHORD	Sullivan
A HUNT IN THE BLACK FOREST, Descriptive Episode	Voelker
The crowing of the rooster announces the dawn—Call of hunting horns to assemble— They sing the champagne song and drink—The cracking of whips and barking of hounds are heard—The fox is sighted—The capture is made	
*PRAYER OF THANKSGIVING, Old Dutch Hymn	Valerius-Kremser
*SONGS OF THE OLD DAYS	
"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie O'Grady"—"Daisy Bell"—("A Bicycle Built for Two")—"Comrades"—"Little Annie Rooney"—"She May Have Seen Better Days"—"The Band Played On"—"After the Ball"—"A Hot Time in the Old Town Tonight"	
JOLLY FELLOWS, Waltzes	Volstedt
SHINE ON, HARVEST MOON	Bayes-Norworth
*OLD-TIME FAVORITES	
"Soldiers' Farewell"—"Listen to the Mocking Bird"—"The Old Oaken Bucket"—"Old Black Joe"—"When You and I were Young, Maggie"—"Tramp, Tramp, Tramp"— "Rocked in the Cradle of the Deep"—"Sweet and Low"—"Maryland, My Maryland"— "When Johnny Comes Marching Home"—"Auld Lang Syne"	

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FOURTH ANNUAL BERKSHIRE *Symphonic Festival by the*
Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

AT TANGLEWOOD, IN THE BERKSHIRE HILLS OF MASSACHUSETTS

NATURE WEDDED TO MUSIC

NATURE is being wedded to music in an unusually fitting setting at Stockbridge, Mass., a lovely town in the Berkshires. The 210-acre estate known as "Tanglewood" has been given by Mrs. Gorham Brooks of Brookline, Mass., to the Boston Symphony Orchestra as a permanent home for the Berkshire Symphonic Festival, which has been a musical event in the western part of the state for the last three years.

"Tanglewood" is beautifully situated between Stockbridge and Lenox, overlooking the famous Stockbridge Bowl, containing Lake Mahkeenac. It is historically interesting, because it was on the shores of this lake that the Stockbridge tribe of Indians gathered for their campfires. It was at "Tanglewood," too, that Nathaniel Hawthorne lived while in the Berkshires, although, unfortunately, the little red cottage in which he wrote "The House of Seven Gables" and "Tanglewood Tales" was burned some years ago.

The grounds of "Tanglewood" are notable for their magnificent trees and their evergreen hedges, some of which have been allowed to grow very tall and are in splendid condition. Gardens and pools help to make the place attractive, and the Boston Symphony Orchestra has made an arrangement with the Berkshire Garden Center at Stockbridge to plan and plant the borders of a formal garden on the estate in such a way as to make them attractive at the time of the Music Festival. Indeed, the co-operation of the Berkshire Garden Center with the Symphony Orchestra is one of the interesting features of this new venture. The concerts will be given for two weeks in August. Serge Koussevitzky, the orchestra's famous leader, will return from Europe, where he has been having his vacation, in time to conduct the Festival.

Editorial from "*Horticulture*" (Published by the Massachusetts Horticultural Society)—June 15, 1937.



SIX CONCERTS—AUGUST 1937

Series A 5th, Thursday Evening
7th, Saturday Evening
8th, Sunday Afternoon

Series B 12th, Thursday Evening
14th, Saturday Evening
15th, Sunday Afternoon

(Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.)

Application blanks may be obtained at the box office, Symphony Hall.

THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloé"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

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SATURDAY, JULY 3, 1937

Programme 57

CLOSING NIGHT

PROGRAMME

STARS AND STRIPES FOREVER, March	Sousa
OVERTURE to "The Barber of Seville"	Rossini
MINUET (String Orchestra)	Bolzoni
GYPSY DANCE from "Carmen"	Bizet

BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
MEDITATION from "Thaïs"	Massenet

Violin Solo: JULIUS THEODOROWICZ

PRELUDE to "The Mastersingers of Nuremberg"	Wagner
---	--------

MARCHE SLAVE	Tchaikovsky
PRAYER OF THANKSGIVING, Old Dutch Hymn	Valerius-Kremser
AMERICAN FANTASY	Herbert

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For further information, address:

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"I Look Forward to the Opening of the Esplanade Concert Season"

By PHILIP S. MARDEN
in *Lowell Courier-Citizen*

THAT very useful and hard-working musician, Arthur Fiedler, is out with his usual appeal for support of the Esplanade Concerts, which of recent years have made Boston's summers so much more delightful than they ever were before. The famous "Pops" at Symphony Hall will come to an end with the Fourth of July; but a week later, if all goes well, Mr. Fiedler will take his band out to the acoustic shell on the banks of the Charles and continue to purvey first-grade music to the multitude — free. Whether or not this will happen depends in the first instance on the generosity of contributors who provide the back-log of a fund to pay the musicians. The Esplanade concerts, which are given free, require a total fund of only \$12,000 for 24 performances in the open. About one-quarter of that sum is collected annually from the coin boxes set up around the grounds where the auditors sit. The other three-quarters must come from a host of benefactors, who so appreciate the service Mr. Fiedler is giving that every year they send their cheques.

Given a satisfactory response, Mr. Fiedler hopes to give four weeks of Esplanade concerts, six nights a week, weather permitting, starting July 7. If any word of mine can be of assistance in rounding up a guarantee fund, here is that word. I shall unquestionably chip in my own modest amount, for I manage usually to get down to Boston for two or three of these summer night entertainments and

should hate dreadfully to see them lapse for lack of support.

The orchestra consists of 50 pieces, mainly Symphony players, conducted by the debonair and popular Arthur in person. The whole thing is his idea, one for which he worked incessantly until it came to fruition some eight years ago. It's pretty much a one-man job from inception to completion. Mr. Fiedler got up the thing, gets the money to back it, conducts the orchestra, devises the programmes, and sees it through to the last note. In this he does a lot for the people, not only of Boston but of all New England within motoring distance of the Hub.

I know of no more pleasant way of spending a July evening than sitting on the lawns along the Charles listening to first-rate music nobly played. The programmes are very much like what one hears at the Pops — not too light, and not too high-brow. You're likely to hear a movement or two from some major symphony, as well as something light and tripping. Jazz isn't altogether ignored, either. George Gershwin rubs elbows with Brahms and Beethoven. The net result is that everybody has a grand good time from the start of the first number to the last note of the "Star-Spangled Banner," which brings every concert to a close.

If you've never yet been down to one of these, my advice is that you go. There's a charm about the whole thing, from the fading of the sunset to the rising of the moon, the silent passage of the river craft, the drone of airplanes high overhead. I've never been much troubled by mosquitoes. I look forward to the opening of the Esplanade season. Where did I put that cheque-book?

Anyone desiring to contribute should send his gift to Esplanade Concerts Fund, Merchants National Bank, 28 State Street, Boston.

EXTRA



After the Concert Play
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BOSTON "POPS" ORCHESTRA ARTHUR FIEDLER, CONDUCTING

There are now 40 brilliant red seal records by this orchestra. For the complete list see next to last page of this programme. Your favorite is there. . . . The Poet and Peasant, Ibert's Divertissement, Marche Slave, Meditation from Thaïs, The Carioca, Marche Militaire, etc. Note especially the current June recording, "In A Persian Market." On sale at any of the R C A Victor dealer stores listed below.



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Mascagni

Caucasian Sketches Ippolitov-Ivanoff

In the Village

Procession of the Sardar

Citronen WaltzJohann Strauss

Dance of the HoursPonchielli

DivertissementIbert

Drink to Me Only with Thine eyes

Arranged by Pochon

Entrance of the Little Fauns

Pienné

Hungarian Dance No. 5Brahms

Hungarian Dance No. 6Brahms

In a Persian MarketKettelhey

Jewels of the Madonna—Dance

of the Camorristi..Wolf-Ferrari

Largo (from Xerxes)Handel

Meditation (from Thaïs) Massenet

Marche MilitaireSchubert

Marche SlaveTchaikowsky

March of the Little Lead Soldiers

Pienné

Malaguena (from Andalusian

Suite)Lecuona

Midsummer Night's Dream—

Overture.....Mendelssohn

Midsummer Night's Dream—

Wedding March....Mendelssohn

Mosquito DanceWhite

Natoma—Dagger Dance....Herbert

Polonaise Militaire in A Major

Chopin

Piano Concerto No. 2 in D

MinorMacDowell

Soloist, J. M. Sanromá

Poet and Peasant Overture

Von Suppé

Pomp and Circumstance—March

Elgar

Prayer of Thanksgiving ...Valerius

Prelude in C-sharp Minor

Rachmaninoff

Prelude in G Minor ..Rachmaninoff

Rhapsody in Blue.....Gershwin

Soloist, J. M. Sanromá

Strike Up the Band.....Gershwin

The Sleeping Beauty Ballet—

WaltzTchaikowsky

Scherzo (from String Octet)

Mendelssohn

Song of India (from Sadko)

Rimsky-Korsakoff

Thunder and Lightning—Polka

Johann Strauss

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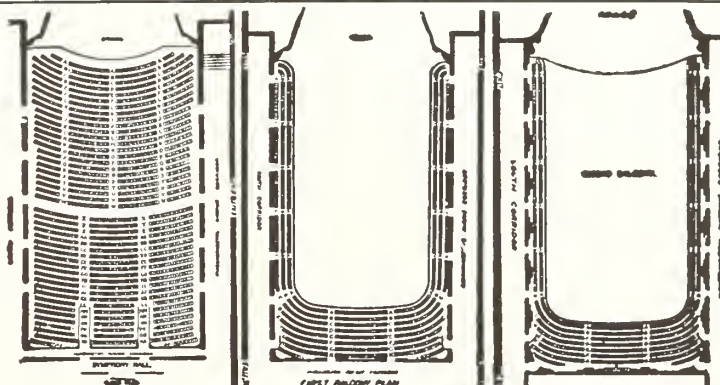
41 WESTLAND AVENUE

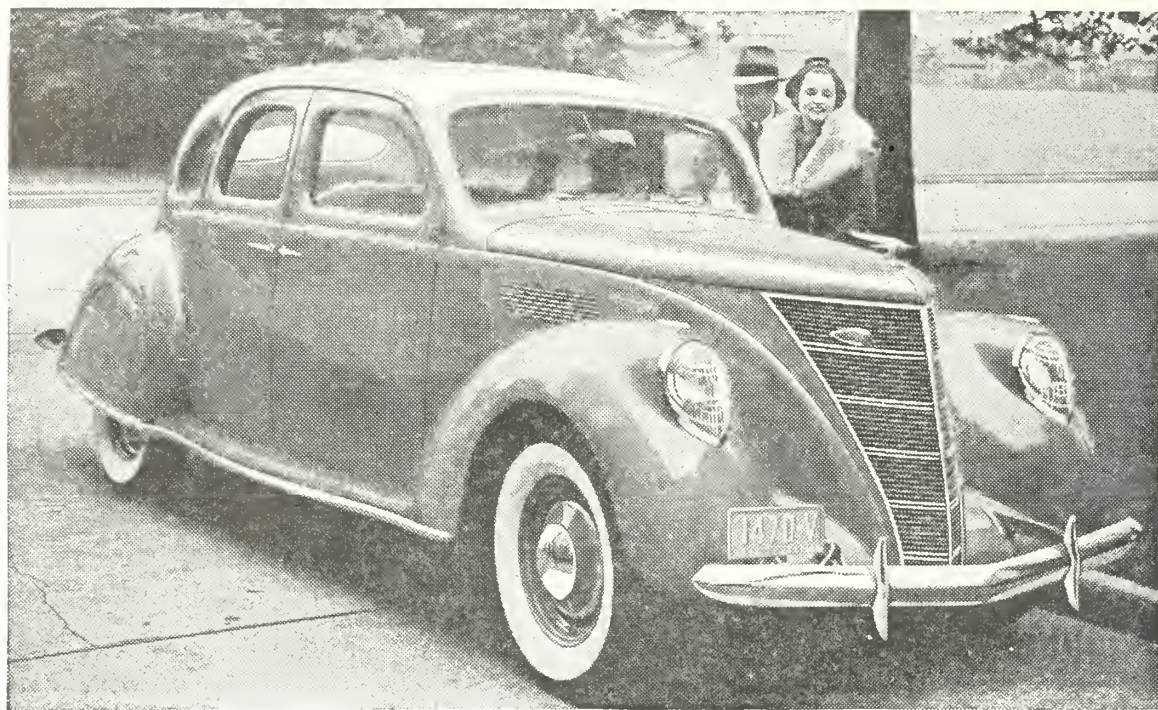
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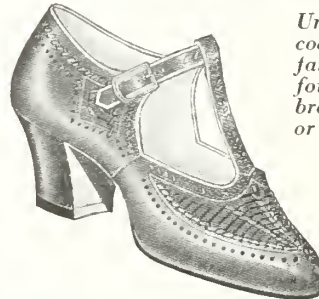
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Programme 55

THURSDAY, JULY 1, 1937

Number 26

PROGRAMME

CHARLES O'CONNELL, Guest Conductor:—

PRELUDE in E major	Bach-Cailliet
COME SWEET DEATH	Bach-O'Connell
RIHUMBA from the "Rhumba Symphony"	McDonald
CLAIR DE LUNE	Debussy-Cailliet
CHORALE AND FUGUE	Zemachson

ARTHUR FIEDLER, Conductor:—

*TWO CANADIAN MARCHES	Laurendeau
"The Land of the Maple"	
"Laurentian March"	
CAPRICE ESPAGNOLE	Rimsky-Korsakov
Alborada—Variations—Alborada—Scene and Gypsy Song—Fandango of the Asturias	
FINLANDIA, Symphonic Poem	Sibelius
SIXTH HUNGARIAN DANCE	Brahms
PRELUDE to "The Mastersingers of Nuremberg"	Wagner

*Played in honor of Dominion Day. (This portion of the programme is to be broadcast in the United States and Canada.)

OLD TIMERS' NIGHT (Repeated)	Friday, July 2
CLOSING NIGHT	Saturday, July 3

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ARTHUR FIEDLER Smokes Juleps

Programme 56

FRIDAY, JULY 2, 1937

Number 26

OLD TIMERS' NIGHT PROGRAMME

MARCH, "Our Director"	Bigelow
OVERTURE to "Orpheus in Hades"	Offenbach
TRÄUMEREI	Schumann
*THE LOST CHORD	Sullivan
A HUNT IN THE BLACK FOREST, Descriptive Episode Voelker	
The crowing of the rooster announces the dawn—Call of hunting horns to assemble—	
They sing the champagne song and drink—The cracking of whips and barking of	
hounds are heard—The fox is sighted—The capture is made	
*PRAYER OF THANKSGIVING, Old Dutch Hymn	Valerius-Kremser
*SONGS OF THE OLD DAYS	
"Ta-ra-ra Boom-de-ay"—"The Bowery"—"The Sidewalks of New York"—"Sweet Rosie	
O'Grady"—"Daisy Bell"—("A Bicycle Built for Two")—"Comrades"—"Little Annie	
Rooney"—"She May Have Seen Better Days"—"The Band Played On"—"After the	
Ball"—"A Hot Time in the Old Town Tonight"	
JOLLY FELLOWS, Waltzes	Volstedt
*SHINE ON, HARVEST MOON	Bayes-Norworth
*OLD-TIME FAVORITES	
"Soldiers' Farewell"—"Listen to the Mocking Bird"—"The Old Oaken Bucket"—"Old	
Black Joe"—"When You and I were Young, Maggie"—"Tramp, Tramp, Tramp"—	
"Rocked in the Cradle of the Deep"—"Sweet and Low"—"Maryland, My Maryland"—	
"When Johnny Comes Marching Home"—"Auld Lang Syne"	
*Audience and Orchestra.	

CLOSING NIGHT

Saturday, July 3



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6 MONDAY EVENING CONCERTS
6 TUESDAY AFTERNOON CONCERTS

The thoughts of the musically minded are turning already to the coming season of 1937-38. And the concert season in Boston means essentially but one thing—the performances of the Boston Symphony Orchestra, with their attendant delights. There are many things to anticipate in the Boston Symphony concerts—first of all, of course, the incomparable experience of hearing the orchestra itself—a body of 110 virtuosos, which, according to general opinion, have not their match in the world. Inseparable from this experience is the leadership of Serge Koussevitzky, the Orchestra's renowned conductor.

Those wishing to receive the prospectus which will include a list of the outstanding new music as well as of the singers and virtuosos to appear on the season's programmes should leave their names at the season-ticket office which is open every day and in the evening during the Pop Concerts.

Applications are now being received for each of the four series. Subscriptions range from \$6 to \$100, payment for which is not due until next Autumn.

Material concerning the Orchestra is on view in the Huntington Avenue Foyer.

The "Pops" Orchestra

by

GEROME BRUSH

may be seen in the First Balcony Foyer. These drawings of members of the Boston Symphony Orchestra were made in the ancient Instrument Room during last year's "Pops" season. Remaining copies of the book, containing drawings and biographies of the players, may be obtained at the Box Office at one dollar and a half. De Luxe Editions, signed by the artist, five dollars.



Programme 57

SATURDAY, JULY 3, 1937

Number 26

CLOSING NIGHT

PROGRAMME

STARS AND STRIPES FOREVER, March	Sousa
OVERTURE to "The Barber of Seville"	Rossini
MINUET (String Orchestra)	Bolzoni
GYPSY DANCE from "Carmen"	Bizet

BY THE BEAUTIFUL BLUE DANUBE, Waltzes	Strauss
MEDITATION from "Thaïs"	Massenet
Violin Solo: JULIUS THEODOROWICZ	
PRELUDE to "The Mastersingers of Nuremberg"	Wagner

MARCHE SLAVE	Tchaikovsky
PRAYER OF THANKSGIVING, Old Dutch Hymn	Valerius-Kremser
AMERICAN FANTASY	Herbert

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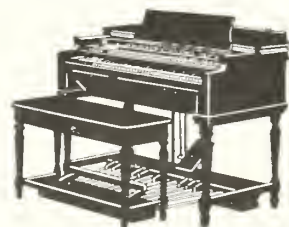
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30. **Ackerman Dry Royal** (Sparkling Saumur)—produced by an aristocrat, Baron Raymond de Luze, it, too, is an aristocrat among wines. So like extra dry or sec Champagne that few can distinguish a difference. A favorite at the Ritz Bar in Paris.
40. **Vouvray Monopole 1928**—a fresh, sparkling white wine admirably retaining the delicate Vouvray flavor. From the Touraine country, once the playground of French kings—and the scene of the recent wine-tasting excursion of the Duke and Duchess of Windsor, who lunched on chicken, lobster à la Bretagne and old Vouvray.
50. **Veuve Clicquot Yellow Label Champagne.**
70. **G. H. Mumm's Extra Dry Champagne.**
80. **Great Western Domestic**—the outstanding American Champagne.
90. **Champagne Cocktail for two** (Bollinger Extra Dry)—Bollinger is the Champagne of prestige and distinction in London, world famous Champagne market.

CLARETS

1. **Bordeaux Superieur Rouge De Luze**—a ruby-red Claret of delicate, fresh flavor.
3. **St. Julien 1929 De Luze**—from the celebrated St. Julien region—good body and color.

RHINE WINES

Rhine Wine and Seltzer—a favorite at Pops.

7. **Niersteiner** (Langenbach)—a favorite for "Rhine Wine and Seltzer." A glass is half filled with chilled sparkling water and then filled up with Niersteiner.
9. **Rudesheimer 1934** (Langenbach)—light, mildly dry.
11. **Liebfraumilch 1934** (Langenbach)—medium body, pleasant, clean sweetness.

MOSELLE WINES

35. **Zeltinger 1935** (Langenbach)—light, dry.
37. **Sommerauer Schlossberg 1928**—light, dry.
39. **Erdener Treppchen 1934**—crisp, vigorous flavor.



See opposite
page for prices.

Order by number.

SHERRIES and PORTS

Pops No.

45. **Generoso Sherry** (Duff Gordon)—rich, fairly dark and medium sweet with a dry finish. Full of flavor.
47. **Amontillado Sherry** (Duff Gordon)—pale and dry. Delicious instead of a cocktail.
49. **Oloroso Sherry** (Duff Gordon)—rich and sweet. A magnificent "big" wine about 30 years of age.
65. **Ruddy Port**—a fine standard ruby Port from the celebrated house of Cockburn Smithes.

BORDEAUX WHITE WINES

23. **Graves Superieur 1929 De Luze**—clean, dry, fresh, pale straw color. A favorite.
25. **Barsac Sauternes 1929 De Luze**—a golden, sweet wine. A medium sweet member of the Sauternes family.

BURGUNDY WHITE WINES

51. **Bourgogne Blanc Montagny** (Louis Latour)—a dry, delicate, almost nutty, white Burgundy.
53. **Chablis** (Louis Latour)—the pale gold wine of Chablis, famous since 9th century. Exceedingly dry, almost flinty.

BURGUNDY RED WINES

61. **Fleurie 1929** (Louis Latour)—a fruity red Beaujolais of a great year.

ITALIAN WINES

27. **Petrurbani Orvieto**—white, dry—in quaint, straw-covered Italian bottles.
29. **Martini & Rossi Chianti 1929**—renowned Tuscan wine from the House of Melini. A deep ruby red wine.

ALSATIAN WINES

33. **Gewurztraminer 1935**—from Alsace comes this fresh, flowery wine, pale, delicate and dry.

DOMESTIC WINES

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POPS WINE LIST

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	Bot.	½ Bot.		Bot.	½ Bot.
10. Bollinger Brut 1928	6.00	3.50	60. Chanson Sparkling Burgundy 1926	3.50	2.00
20. Pol Roget 1926	6.75	3.50	70. G. H. Mumm's Extra Dry	6.00	3.50
30. Ackerman Dry Royal	3.50	2.00	80. Great Western Domestic	2.75	1.25
40. Vouvray Monopole 1928	3.50	2.00	90. CHAMPAGNE COCKTAIL for two	1.50	
50. Veuve Clicquot Yellow Label	6.00	3.50	(Bollinger Extra Dry)		

CLARETS

1. Bordeaux Superieur Rouge De Luze	1.50	1.00
3. St. Julien 1929 De Luze	1.75	1.25
5. Bordeaux Rouge (Eschenauer)	1.50	1.00

RHINE WINES

7. Niersteiner (Langenbach)	1.75	1.00
9. Rudesheimer 1934 "	2.00	1.25
11. Liebfraumilch 1934 "	2.25	1.25
15. Niersteiner (Guntrum)	2.00	1.25

BORDEAUX WHITE

17. Bordeaux Blanc (Eschenauer)	1.50	1.00
19. Sauternes 1929 "	2.25	1.50
21. Haut Sauternes 1929 "	2.00	1.25
23. Graves Superieur 1929 De Luze	1.75	1.00
25. Barsac 1929 De Luze	2.25	1.25

ITALIAN

27. Petrurbani Orvieto	2.00	1.25
29. Martini & Rossi Chianti 1929	1.25	.75
31. Brolio Chianti Red	1.25	.75

ALSATIAN

33. Gewurztraminer 1935	2.00	1.25
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CALIFORNIA WINES (S. S. PIERCE CO.)

2. Gold Coast Sauternes	1.00	.60	8. Gold Coast Port	1.00	.60
4. Gold Coast Red Burgundy	1.00	.60	12. Gold Coast Muscatel	1.00	.60
6. Gold Coast Sherry	1.00	.60	14. Gold Coast Tokay	1.00	

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Pickwick Ale20
Croft Ale20
Ballantine's Ale20
Pilgrim Ale25
Hanley's Ale Purple Label20
Bass Ale Imported . . . . .	.50
Harvard Export Beer . . . . .	.20
Jacob Ruppert Beer . . . . .	.20
Guinness Stout . . . . .	.50
Boylston Lager . . . . .	.20
Frank Jones Ale . . . . .	.20

FRESH FRUIT DRINKS

Lemonade . . . . .	.20
Soda Lemonade . . . . .	.25
Claret Lemonade . . . . .	.30
Epicure Grape Juice . . . . .	.15
POP PUNCH (non-alcoholic) . . . . .	.25
CLARET OR SAUTERNE PUNCH35

MINERAL WATERS

Poland Spring Water 7 oz.15
Poland Club Soda 6 oz.10

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7 oz.15
Poland Spring Pale Dry 12 oz.25

POP PUNCH served in pitchers \$1.00
Fresh Fruit Lemonade, in pitchers \$1.00

CLARET or SAUTERNE PUNCH served in pitchers \$1.25

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Nut, Raisin and Fig25
Ham20
Whole Wheat and Cream Cheese .20
Swiss Cheese sliced, per plate .20

CHEESE AND CRACKERS Camembert Roquefort

CAKES AND APPETIZERS
Pretzels10
Cheese Wafers10
Brownies10
Spice Cake15
Macaroons15
Fudge Cake10
Vienna Tea Cakes15

ICE CREAM

Vanilla20
Cherry Sundae20
Chocolate20
Coffee20
Strawberry20
Pineapple Sundae20
Brandied Nesselrode Sundae . .25

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Almonds— $\frac{1}{4}$ lb. box35
Pecans— $\frac{1}{4}$ lb. box35
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Juleps "Mint Cooled"15
Virginia Blends, S. S. Pierce20
Melachrino, Cork Tip20
Philip Morris, Cork Tip . . . . .	.25
Egyptian Dieties, Plain or Cork Tip . . . . .	.25
Benson & Hedges, Virginia Rounds . . . . .	.20
Marlboro . . . . .	.20
Old Gold, Camels . . . . .	.15
Chesterfields or Lucky Strikes15
Philip Morris, English Blend15
Spuds15
Pall Malls15



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Victor Red Seal Release for June

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

AT TANGLEWOOD, IN THE BERKSHIRE HILLS OF MASSACHUSETTS

NATURE WEDDED TO MUSIC

NATURE is being wedded to music in an unusually fitting setting at Stockbridge, Mass., a lovely town in the Berkshires. The 210-acre estate known as "Tanglewood" has been given by Mrs. Gorham Brooks of Brookline, Mass., to the Boston Symphony Orchestra as a permanent home for the Berkshire Symphonic Festival, which has been a musical event in the western part of the state for the last three years.

"Tanglewood" is beautifully situated between Stockbridge and Lenox, overlooking the famous Stockbridge Bowl, containing Lake Mahkeenac. It is historically interesting, because it was on the shores of this lake that the Stockbridge tribe of Indians gathered for their campfires. It was at "Tanglewood," too, that Nathaniel Hawthorne lived while in the Berkshires, although, unfortunately, the little red cottage in which he wrote "The House of Seven Gables" and "Tanglewood Tales" was burned some years ago.

The grounds of "Tanglewood" are notable for their magnificent trees and their evergreen hedges, some of which have been allowed to grow very tall and are in splendid condition. Gardens and pools help to make the place attractive, and the Boston Symphony Orchestra has made an arrangement with the Berkshire Garden Center at Stockbridge to plan and plant the borders of a formal garden on the estate in such a way as to make them attractive at the time of the Music Festival. Indeed, the co-operation of the Berkshire Garden Center with the Symphony Orchestra is one of the interesting features of this new venture. The concerts will be given for two weeks in August. Serge Koussevitzky, the orchestra's famous leader, will return from Europe, where he has been having his vacation, in time to conduct the Festival.



Editorial from "Horticulture" (Published by the Massachusetts Horticultural Society)—June 15, 1937.

SIX CONCERTS—AUGUST 1937

Series A 5th, Thursday Evening
7th, Saturday Evening
8th, Sunday Afternoon

Series B 12th, Thursday Evening
14th, Saturday Evening
15th, Sunday Afternoon

(Complete information by request to the Berkshire Symphonic Festival, Inc., Stockbridge, Mass.)

Application blanks may be obtained at the box office, Symphony Hall.

THE PROGRAMMES

The programmes for the first week, including an all-Beethoven programme, will consist of Beethoven's Fifth and "Pastoral" Symphonies and Third "Leonore" Overture; Mozart's Symphony in E-flat; Ravel's Second Suite from "Daphnis and Chloe"; Tchaikovsky's Fourth Symphony; Schubert's "Unfinished" Symphony and Ballet Music from "Rosamunde"; Stravinsky's "Fire-Bird" Suite; Franck's Symphony in D minor, and Hill's Sinfonietta (two movements).

In the second week, there will be a Wagner programme and a Brahms' programme, including excerpts from "Rienzi," "Tannhäuser," "The Valkyrie," and "Siegfried"; also from "Tristan and Isolde" and "Parsifal." Brahms' First and Third Symphonies will be played, also his Academic Festival Overture; Haydn's Symphony in G major, No. 88; the Seventh Symphony of Sibelius, and Rimsky-Korsakov's "Scheherazade."

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FOR FURTHER PARTICULARS APPLY TO N. A. CAMPBELL, MANAGER

"I Look Forward to the Opening of the Esplanade Concert Season"

By PHILIP S. MARDEN
in *Lowell Courier-Citizen*

THAT very useful and hard-working musician, Arthur Fiedler, is out with his usual appeal for support of the Esplanade Concerts, which of recent years have made Boston's summers so much more delightful than they ever were before. The famous "Pops" at Symphony Hall will come to an end with the Fourth of July; but a week later, if all goes well, Mr. Fiedler will take his band out to the acoustic shell on the banks of the Charles and continue to purvey first-grade music to the multitude — free. Whether or not this will happen depends in the first instance on the generosity of contributors who provide the back-log of a fund to pay the musicians. The Esplanade concerts, which are given free, require a total fund of only \$12,000 for 24 performances in the open. About one-quarter of that sum is collected annually from the coin boxes set up around the grounds where the auditors sit. The other three-quarters must come from a host of benefactors, who so appreciate the service Mr. Fiedler is giving that every year they send their cheques.

Given a satisfactory response, Mr. Fiedler hopes to give four weeks of Esplanade concerts, six nights a week, weather permitting, starting July 7. If any word of mine can be of assistance in rounding up a guarantee fund, here is that word. I shall unquestionably chip in my own modest amount, for I manage usually to get down to Boston for two or three of these summer night entertainments and

should hate dreadfully to see them lapse for lack of support.

The orchestra consists of 50 pieces, mainly Symphony players, conducted by the debonair and popular Arthur in person. The whole thing is his idea, one for which he worked incessantly until it came to fruition some eight years ago. It's pretty much a one-man job from inception to completion. Mr. Fiedler got up the thing, gets the money to back it, conducts the orchestra, devises the programmes, and sees it through to the last note. In this he does a lot for the people, not only of Boston but of all New England within motoring distance of the Hub.

I know of no more pleasant way of spending a July evening than sitting on the lawns along the Charles listening to first-rate music nobly played. The programmes are very much like what one hears at the Pops — not too light, and not too high-brow. You're likely to hear a movement or two from some major symphony, as well as something light and tripping. Jazz isn't altogether ignored, either. George Gershwin rubs elbows with Brahms and Beethoven. The net result is that everybody has a grand good time from the start of the first number to the last note of the "Star-Spangled Banner," which brings every concert to a close.

If you've never yet been down to one of these, my advice is that you go. There's a charm about the whole thing, from the fading of the sunset to the rising of the moon, the silent passage of the river craft, the drone of airplanes high overhead. I've never been much troubled by mosquitoes. I look forward to the opening of the Esplanade season. Where did I put that cheque-book?

Anyone desiring to contribute should send his gift to Esplanade Concerts Fund, Merchants National Bank, 28 State Street, Boston.

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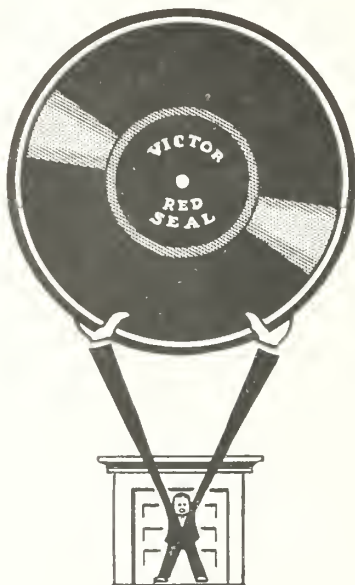
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There are now 40 brilliant red seal records by this orchestra. For the complete list see next to last page of this programme. Your favorite is there. . . . The Poet and Peasant, Ibert's Divertissement, Marche Slave, Meditation from Thaïs, The Carioca, Marche Militaire, etc. Note especially the current June recording, "In A Persian Market." On sale at any of the R C A Victor dealer stores listed below.



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Aïda—Ballet SuiteVerdi
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Mascagni
Caucasian Sketches Ippolitov-Ivanoff
In the Village
Procession of the Sardar
Citronen WaltzJohann Strauss
Dance of the HoursPonchielli
DivertissementIbert
Drink to Me Only with Thine eyes
Arranged by Pochon
Entrance of the Little FaunsPierné
Hungarian Dance No. 5Brahms
Hungarian Dance No. 6Brahms
In a Persian MarketKetilbey
Jewels of the Madonna—Dance
of the Camorristi..Wolf-Ferrari
Largo (from Xerxes)Handel
Meditation (from Thaïs) Massenet
Marche MilitaireSchubert
Marche SlaveTschaiakowsky
March of the Little Lead Soldiers
Pierné
Malaguena (from Andalusian
Suite)Lecuona
Midsummer Night's Dream—
Overture.....Mendelssohn
Midsummer Night's Dream—
Wedding March...Mendelssohn
Mosquito DanceWhite
Natoma—Dagger Dance....Herbert
Polonaise Militaire in A Major
Chopin
Piano Concerto No. 2 in D
MinorMacDowell
Soloist, J. M. Sanromá
Poet and Peasant Overture
Von Suppé
Pomp and Circumstance—March
Elgar
Prayer of Thanksgiving ...Valerius
Prelude in C-sharp Minor
Rachmaninoff
Prelude in G Minor ..Rachmaninoff
Rhapsody in Blue.....Gershwin
Soloist, J. M. Sanromá
Strike Up the Band.....Gershwin
The Sleeping Beauty Ballet—
WaltzTschaiakowsky
Scherzo (from String Octet)
Mendelssohn
Song of India (from Sadko)
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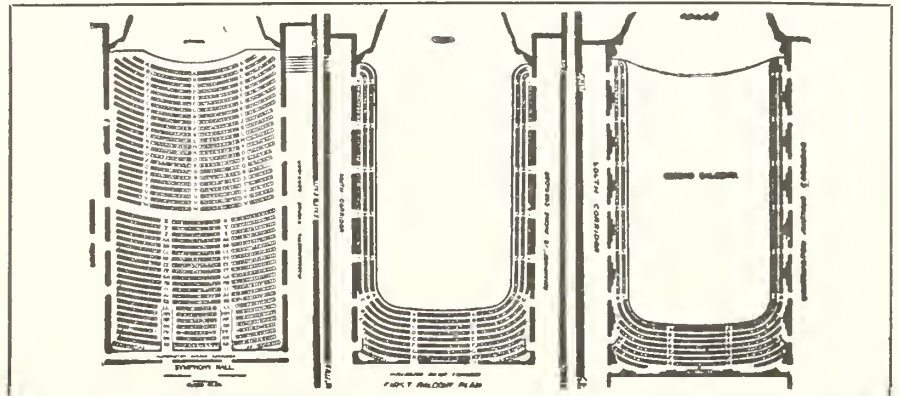
41 WESTLAND AVENUE

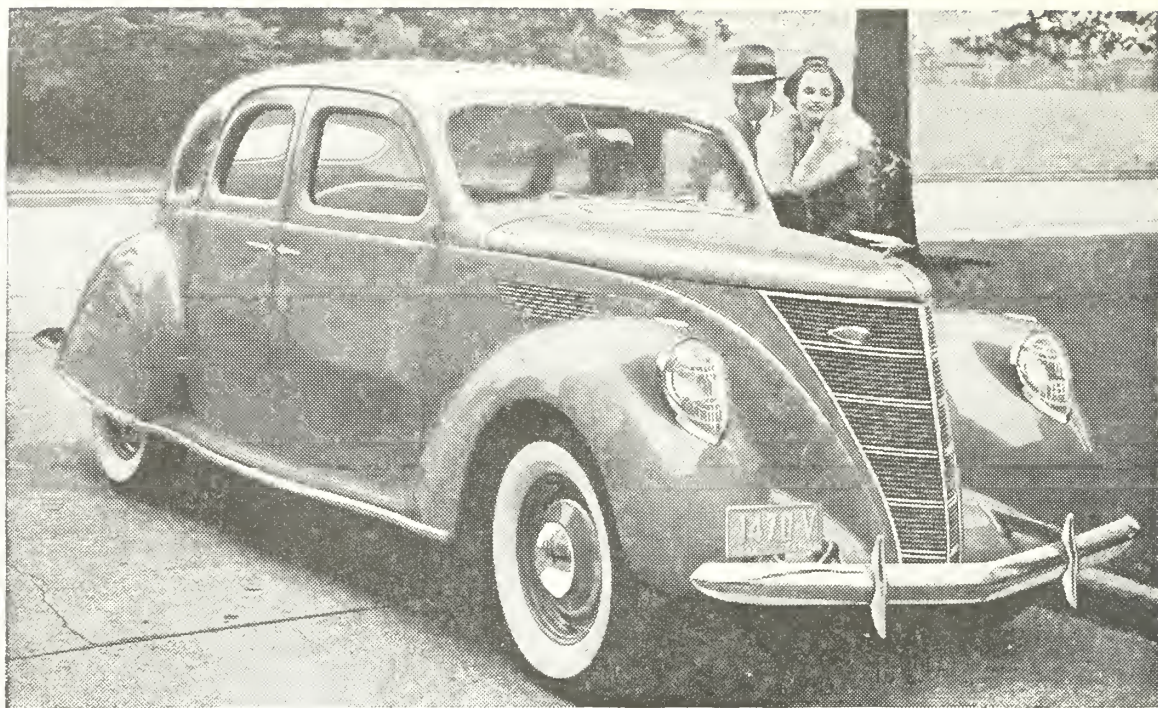
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Somerville, Mass.
Butler Motor Corp.,
Framingham, Mass.
Wellesley Motor Sales,
Wellesley, Mass.
Coombs Motor Co., Watertown, Mass.







